

BRITISH MUSEUM.

GUIDE
TO
AN EXHIBITION
OF
PAINTINGS, MANUSCRIPTS,
AND OTHER
ARCHAEOLOGICAL OBJECTS
COLLECTED BY
SIR AUREL STEIN, K.C.I.E.,
IN
CHINESE TURKESTAN.

PRINTED BY ORDER OF THE TRUSTEES.

1914.

LONDON :

PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
DUKE STREET, STAMFORD STREET, S.E., AND GREAT WINDMILL STREET, W.

INTRODUCTION.

THE present Exhibition is designed to show the most valuable results of the second journey of archæological and geographical investigation carried out by Sir Marc Aurel Stein, K.C.I.E., in Chinese Turkestan and the adjoining western border of China, under the joint auspices of the Government of India and the Trustees of the British Museum. A previous journey made by Sir Aurel Stein in 1900-1901, of which the most important proceeds are exhibited elsewhere in the British Museum, had disinterred from the sands of the deserts of Turkestan abundant relics of a rich ancient civilisation deriving its chief inspiration from India. They included MSS. in Sanskrit, Tibetan, Chinese, and a hitherto unknown local language, containing texts of Buddhist religious works, official documents in a Sanskritic dialect, statuary, paintings on panels, frescoes and a large number of miscellaneous objects for the uses of public and private life. So much interest was aroused by these discoveries that several expeditions were sent out by Continental Governments, which excavated a number of buried sites in Turkestan with signal success. Sir Aurel Stein then proceeded to make preparations for a second journey on a larger scale. He set out in April 1906 from Kashmir, and passed northwards through Chitral, Mastuj, the Taghdumbash Pamir, and Tashkurghan to Kashgar. From Kashgar he started on June 23rd for Yarkand, whence he went on, still following the route towards the south-east, to Khotan. After some exploration of the mountains south of Khotan, he set out eastwards, and at Khadalik, near Domoko, and other sites in the neighbourhood unearthed some buried temples which proved to be rich in archæological and literary treasures. Thence marching eastwards through Keriya to Niya, he opened up some ruins north of the Niya River, probably abandoned in the third century A.D., from which he extracted a surprising wealth of official documents and domestic miscellanea. From Niya his route led him in a north-east direction to Miran, where the remains of a Tibetan fort of the eighth or ninth century

yielded an immense hoard of Tibetan documents and various other objects.

From Miran he advanced northwards through Abdal, across the Lop Desert, excavating on the way several sites, and returned to Miran, where he found in the ruined Buddhist sanctuaries some singularly attractive and interesting frescoes of purely Indo-Hellenistic type, probably not later than the fourth century. Thence he returned to Abdal, and set out in a north-easterly direction for Tun-huang. In the course of this stage of the journey he made the important discovery of remains of a very ancient Chinese frontier-wall, strengthened at intervals by towers and guard-houses, which ran west and south-west from the region of An-hsi. Tun-huang (Sha-chou) was reached on March 12th, 1907, and almost immediately a visit was paid to the 'Caves of the Thousand Buddhas' (Ch'ien-fo-tung) to the south-east of the town. These caves consist of a large number of grottos, some of large size, cut in irregular tiers on the face of a rock, with walls adorned by ancient Buddhist frescoes executed by local artists in a style which is an offshoot of the Indo-Hellenistic school of Gandhara modified by Chinese influences. After this preliminary visit Sir Aurel Stein returned to the investigation of the frontier-wall which he had observed on his way from Miran to Tun-huang. It proved to date from the second century B.C., and to be identical with the lines running from Chiu-ch'üan (Su-chou) to the 'Jade Gate' or Yü-mên, thus forming a barrier securing the district south of the Su-lo River, which was the base for the political and military expansion of the Chinese Empire westwards. In tracing the course of this wall he discovered numerous Chinese documents dating from 99 B.C. downwards, large quantities of articles of military and domestic equipment, etc. This exploration completed, he returned to Tun-huang, and thence to the 'Thousand Buddhas.' In the latter place, in a cell which had until recently been walled up for many centuries, and was now in the custody of a Taoist priest, was discovered an extensive library comprising many thousands of Buddhist and other MSS. and books, chiefly in Chinese, but also including many works in Sanskrit, Sogdian, Turki, Uighur, Tibetan, etc., together with hundreds of silk banners painted with hieratic scenes and figures, often of very high artistic merit. Negotiations with the guardian of this hoard were brought to a satisfactory issue, and in consequence an immense addition was made to the collections of the party.

After investigation of some other matters of local interest—among them the fine old frescoes in the Buddhist caves of Wang-

fo-hsia—Sir Aurel Stein proceeded across the Nan-shan mountains eastwards to Kan-chou, completing the survey of the wall, and then turned towards the north-west. After a short stay at Turfan, of which the ruins have yielded rich treasures to German and Russian archæologists, he advanced in a south-westerly and westerly direction to Karashahr, and began excavations some fifteen miles south-west of the town on the site of some Buddhist shrines known as Ming-oi. The search was very successful, the site proving especially rich in beautiful stucco heads and wood-carvings. A march westward to Kuchar, followed by a bold dash southward across the Taklamakan Desert—which nearly ended in disaster—brought the travellers in February 1908 to Karadong, where they found considerable numbers of painted panels, inscribed tablets, and Sanskrit MSS. Some supplementary investigations having then been made in the neighbourhood, they arrived at Khotan early in April, and then again turned northwards through the Taklamakan. After a halt at the ruined Tibetan fort at Mazartagh, probably dating from the eighth or ninth century, which yielded hundreds of Tibetan, Chinese, and other documents, they proceeded to Aksu, thence journeyed westwards and southwards to Yarkand and Khotan, and from Khotan made a toilsome march over the mountains southwards to Leh, which was reached on October 12th, 1908.

Some idea of the great quantity and importance of the materials obtained in this journey may be formed from the following figures, which naturally are only approximate.

From the various sites excavated there were collected

about 8,000 pieces of stucco ornament, pieces of carved wood, metal and wooden implements, fragments of fabrics and wearing apparel, coins, and intaglios ;

50 large fresco panels ;

about 500 fragments of frescoes ;

about 4,500 manuscripts on paper, wood, etc., in Sanskrit, local Prakrit, Chinese, Tibetan, Khotanese, and Kuchean.

From the 'Caves of the Thousand Buddhas' near Tun-huang were obtained

about 500 paintings on silk, linen, and paper, with prints and drawings on paper ;

about 150 pieces of textiles, embroidery, brocade, damask, and gauze, etc. ;

about 6500 manuscripts and printed books in Sanskrit, Chinese Tibetan, Khotanese, Kuchean, Sogdian, Uighur, and Turki.

A full account of his travels has been published by Sir Aurel Stein in 'Ruins of Desert Cathay' (Macmillan, 2 vols., 1912). His official report and inventory of the objects discovered is still in course of preparation.

The present Exhibition is designed to put before the public characteristic examples of the various classes of objects before they are allotted to their final destinations. At present they are the joint property of the Trustees of the British Museum and the India Office, and it is with the assent of the Secretary of State for India in Council that the Exhibition takes place. The Exhibition is necessarily a temporary one, since the gallery in which it is held will shortly be required for other purposes. In arranging it the officers of the British Museum have had the constant co-operation of Sir A. Stein's assistants, Mr. F. H. Andrews and Miss F. Lorimer.

The arrangement of the Exhibition commences at the eastern end of the gallery. The paintings, to which the first section of the Guide (pp. 5-24) is devoted, occupy the cases along the entire northern side. Returning along the southern side the visitor will find, first, the miscellaneous archæological objects (pp. 24-38), and finally the manuscripts.

I. PAINTINGS, DRAWINGS, AND WOODCUTS.

The paintings fall into two main divisions: paintings on plaster, in a kind of fresco, taken from walls; and paintings on silk or paper. There are also a few small paintings on panel.

Frescoes.—The frescoes are mainly from the sites of Mingoi, Miran, Khadalik, and Ferhad-Beg (near Khadalik). All are from Buddhist shrines. Those from Mingoi at the east end of the gallery, and those from Ferhad-Beg, recall paintings found by Dr. von Le Coq at Turfan, and now in the Ethnographical Museum at Berlin. They represent the work of local schools. Those from Miran in the centre of the gallery are very different, and if of no high importance as art, are of great interest from an archaeological point of view, since they witness to the presence of artists working in a modified late classical tradition on the very confines of China. The signature *Tita* or *Titus* on one of the Miran frescoes suggests a subject of the Roman empire. As in the well-known sculptures of Gandhara, a Western style is adapted—here but inexpressively—to the representation of Buddhist legend.

The frescoes are painted in the traditional Asiatic method. A preparation of lime is spread over a foundation of mud and chopped straw, and the pigments applied to the surface while it is wet.

Paintings on Silk and Paper.—The paintings on silk or paper are all from the Caves of the Thousand Buddhas at Ch'ien-fo-tung. They appear to have been stored away, and the vault sealed up, at a time of danger from barbarian raids. The photographs (Nos. 5–12) show the aspect of the site and the temples. Nearly all the paintings were crumpled up into hard bundles, and were often a mass of fragments. No. 13 is one of the bundles still unrolled, No. 14 is a painting unrolled but not yet cleaned. The other paintings have been carefully cleaned and mounted, but any attempt at restoration has been avoided.

Chinese Buddhism.—These paintings are all of Buddhist inspiration, and in most cases were votive pictures.

The form of Buddhism which is best known in Europe is the more primitive Buddhism called *Hinayana*, embodying the personal teaching of Sakyamuni, still maintained in Burma and Ceylon. But the Buddhism which these paintings illustrate is a later development, known as the *Mayahana*, or Great Vehicle, in distinction from the *Hinayana*, or Lesser Vehicle. The doctrines of the *Mahayana* were first formulated about the first century A.D.—six centuries after Sakyamuni's time—in North-Western India and Kashmir. The conversion of the great King Asoka in the third century B.C. had given to the doctrines of a sect the importance of a

world-religion: for Asoka ruled over all India and was in communication with the rulers of Western Asia as far as Antioch. From the valley of the Indus Buddhism spread into Central Asia, a region traversed from East to West by busy trade routes bringing silk from China to the Roman Empire. It came into contact with Scythians, Greeks, Bactrians, Jews, Persians, Turks and Chinese; and it proved its adaptability by absorbing and turning to its own use ideas from other races and other religions. Remarkable parallels are found between certain Gnostic and Manichæan doctrines, and those of the Mahayana.

Sakyamuni had taught 'The Way of the Buddhas, or Enlightened Ones.' He was not the only Buddha; there were Buddhas before him, there would be Buddhas to come after him. It was from this root of doctrine that the Mahayana system grew. The aim of the devout came to be less the salvation of the individual than the salvation of the whole world, for which the Bodhisattvas strive unceasingly out of their boundless love for every sentient being. Who are the Bodhisattvas? A Bodhisattva is a man who, having won the right to enter Nirvana and to be unbound from the wheel of life and death, refuses that peace for the sake of suffering mankind. Sakyamuni was a Bodhisattva during his ministry in the world. But there is also another kind of Bodhisattva, superhuman and impersonal, who may assume human form, but is incapable of death. Such is Avalokitesvara, the most popular figure in the art of Northern Buddhism. Divinities or deified heroes of other races could readily be adopted by the Mahayana in the form of and title of Bodhisattva; the Chinese name of Avalokitesvara, Kuanyin, may have been originally the name of a deified Chinese princess, and Manjusri also was probably a deified hero.

Buddhism first reached China in the first century A.D. Attempts to amalgamate it with Confucianism or with Taoism proved abortive; but the religion spread; endless translations were made from the Sutras or Buddhist scriptures; many Chinese pilgrims sought the holy land of Magadha. After some centuries of chaos and division China was consolidated in the seventh century under the great dynasty of T'ang; and though the first T'ang emperor was hostile, and dissolved the Buddhist monasteries, in a short time the faith was more triumphant than ever, and inspired the grandest creations of the great T'ang painters. Nearly all the pictorial art of T'ang has disappeared; and the Stein collection is the most important body of documents for its study. But before noting the chief characteristics of the art we may first glance at the principal motives and subjects, since the paintings are equally important as documents for the history of Chinese Buddhism.

Subjects of the Paintings.—We find that Sakyamuni has now almost wholly disappeared. It is true that we have scenes taken from the Jatakas, those popular legends of the Buddha's previous

incarnations in which are found folk-stories that have wandered over the world and reappear in Western fable and romance. We have, too, the scene of his miraculous birth from the side of Maya, his mother ; his seven first steps, for each of which a lotus sprang up beneath his foot ; his training and exploits as a warrior-prince ; his flight from the palace to the wilds, and his trial of asceticism, which proved in the end without profit. (See No. 51 and following Nos.) But these are only small scenes on little banners, or else arranged, predella-fashion, round some large votive picture. The dominant themes are of quite different character ; and the supreme figure is not Sakyamuni, but Amitabha.

Northern Buddhists claim that Sakyamuni, even in his life-time,* taught salvation by faith in another Buddha, greater than himself, the original Buddha of whom he was but the latest manifestation. This was Amitabha, whose name means Boundless Light. He is the ideal, impersonal Buddha, the Light of the Enlightened Ones ; yet he was once a man, who by virtue of a vow made many ages ago and fulfilled through countless lives, has created a Paradise, the Paradise of the West, where souls who believe may be born in the buds of its lotus-lake. There they rest in bliss for an age, or, in popular belief, for ever. This Paradise or Pure Land—Sukhavati, it is called in Sanskrit—is a favourite subject of the Ch'ien-fo-tung paintings. Amitabha, enthroned in the centre, has beside him two other Bodhisattvas, Avalokitesvara and Mahasthama, making one of the Buddhist Trinities. The treatment of the Sukhavati theme varies considerably in detail, but the conception of blissful rest enhanced by the music and dance of celestial beings pervades all the pictures.

Avalokitesvara, the 'Lord who looks downward,' the spiritual son of Amitabha, is an equally favourite theme of these votive pictures. He appears in art both in male and female form. In later periods the female form is almost universal, but here the male form is predominant. Avalokitesvara is known to the Chinese as Kuanyin, to the Japanese as Kwannon, and worshipped as the Goddess of Pity ; and it seems probable that the feminine form Kuanyin arose from an identification with a Chinese princess of saintly life, afterwards deified and worshipped. Kuanyin is pictured sometimes of white complexion, sometimes of red. He usually holds a vase of ambrosia, or a spray of willow, and in his tiara he wears a small image of his Dhyani-Buddha (the Impersonal Spirit of whom he is the personal embodiment), Amitabha. Sometimes he has four arms, sometimes six arms, sometimes a thousand arms and a thousand eyes to symbolise an all-pervading compassion and power to help.

Next in popular importance to Kuanyin comes Kshitigarbha, known in China as Ti-tsang, and in Japan as Jizō. He is one of

* The chief Amitabha Sutra, first translated into Chinese in 147 A.D., must, however, date from long after Sakyamuni's death.

the Eight Great Bodhisattvas. Through countless incarnations he has been working for the salvation of living beings, and he is in especial honoured as the breaker of the powers of hell. With his pilgrim's staff he strikes upon the doors of hell and opens them, and with the lustrous pearl which he carries he illuminates its darkness. He is represented as Lord of the Six Worlds of Desire, the world of the Devas or heavenly spirits, of men and women, of Asuras or demons, of beings in hell, of Pretas or devils, and of animals; and also as the supreme Regent of Hell, with the Ten Infernal Kings or Magistrates under him. He is sometimes shown as a priest, without attributes (No. 103), but usually carries the pilgrim's staff and lustrous jewel.

Other Bodhisattvas appearing in the paintings are Samantabhadra, Manjusri (see Nos. 70 and 71), Maitreya, the 'Coming Buddha,' and Bhaishajya-rajā, the king of medicine.

Beside the Bodhisattvas may be mentioned, lastly, the Four Guardians of the Quarters of the Universe, Lokapalas or Demon Kings with demon armies, who hold the material world in subjection as vassals of the supreme Lord Buddha. They are survivals from primitive cults, adopted into Buddhism, and are represented with fierce faces and in attitudes expressive of intense and violent energy.

In these paintings the lotus is an omnipresent symbol. Sacred as the flower which springs from the mud to open stainless petals, symbolic of the mounting soul, it is the throne of the Buddhas and Bodhisattvas, it supports the feet even of the fierce Lokapalas.

Character of the Art.—In spite of a monotony of subject-matter, these paintings present a remarkable variety of style. This is due partly to difference of date, partly to difference of local character. The position of the Tun-huang oasis, on the western frontier of China proper, and near the intersection of the great high road from west to east by the road connecting India and Lhasa with Mongolia, might lead us to expect an even greater variety. Tun-huang was conquered by Tibet in the middle of the eighth century and remained under Tibetan rule for a hundred years. It was again under Tibet in the tenth century. But only one painting in the collection is of the well-defined Tibetan type (No. 108), though some have Tibetan inscriptions (see No. 28), and others have Tibetan affinities, and may be Tibetan work. (Cf. also certain of the drawings.) A set of small paintings, six of which are shown (Nos. 110–115), are probably Nepalese. But the great bulk of the collection is Chinese, in technique—water-colours* on silk or paper—and in style, however much of Indian symbol and imagery may have been absorbed into the style, and though the system of modelling in two tones, often seen, is doubtless derived from Western practice.

The T'ang era, to which there can be no doubt that the great

* With some colours a solution of glue was used as a medium, with others rice-paste.

majority of the paintings belong, lasted from the seventh to the tenth century. It was the time of China's grandest and most vigorous art; but scarcely any paintings actually known to be of the period survive; hence the capital importance of the present series. That importance is enhanced by the fact that several of the examples bear dates, recording the years in which they were dedicated by the donors; and the portraits of the donors, frequently occurring, are also valuable material for study. Prayers of these donors, inscribed on the pictures, entreat for prosperity and peace against Tartars from the north and Tibetans from the south. Comparisons suggest that most of the paintings belong to the latter half of the T'ang era. A few, however, betray an earlier manner, especially Nos. 16, 19, 22. In these the fine, delicately firm outline reminds us of the most ancient Chinese paintings known to us, such as the scroll by Ku K'ai-Chih (exhibited in the Upper Gallery), and contrasts with the fuller and more sweeping brush of later T'ang. We know that during this dynasty a definite attempt was made to combine the art of painting with the art of writing; and the difference just noted testifies to the change.

It is remarkable that the paintings which are earliest in style are the most Chinese and have least of the Indian element; and we must suppose that the influx of Buddhist images from the West and increased familiarity with the Buddhist art of India and Central Asia led to a closer following of foreign models. At the same time the process is one of absorption, not of imitative submission. In paintings like the beautiful Mandala (No. 119), in two grand fragments (Nos. 121, 123) on the walls at the end of the gallery, or in some of the noble figures of Kuanyin (Nos. 45, 47, 76), we feel how fully the genius of Chinese art has absorbed and subdued to its own idiom the elements taken over so frankly from India, Gandhara, and Khotan. These belong to the central tradition of Chinese Buddhist art, which we know already through the early schools of Japan, modelled closely on the T'ang style.

Others of the paintings however, seem to point to a provincial origin, whether Tun-huang itself or some other school of Turkestan. A final point to notice is the entirely Chinese character of the small paintings of Jataka scenes (see Nos. 51-56, etc.). How comes it that while the figures of the Bodhisattvas in the large paintings are made to conform to Indian type, with its ideal of the narrow waist and pronounced hips, and are dressed in robes of foreign fashion, the scenes from Sakyamuni's earthly lives are translated bodily into Chinese; types, costumes, architecture, everything?

A solution may be suggested in the probability that the prototypes of these scenes were painted in China at a time when only an oral tradition of Buddhism had reached the empire, before Indian imagery had become familiar and before the Mahayana had been developed. In the first preaching of the religion in China the

person of Sakyamuni must have held a much more important position than in later doctrine. Perhaps, therefore, in these same scenes we may recognise the survival of a very ancient pictorial tradition, fixed by its first practitioners. (The Chinese dressing of the scenes from the Buddha legend was continued in Japan.) In any case, we have here a confirming proof that the vitality and power of Chinese art were matured before the advent of Buddhism.

The silk paintings seem mostly to have been fringed with borders, often of purple colour, which in some cases have been preserved, and to have been hung up in shrines. A few were rolled up in Kakemono form. A great number of small narrow paintings were used as banners and ornamented with triangular headpieces, long streamers at the side and below, and a wooden board at the bottom to weight them and keep them in place. Specimens of these, with the streamers, etc., in more or less complete preservation, are shown in the cases; others, which have lost their streamers, are shown on the screens.

Drawings and Woodcuts.—Beside finished paintings, there are shown a few drawings, interesting as evidence of the way in which the Buddhist painters were trained in the formula of their art, or as showing a Tibetan or local character; and also some specimens of woodcuts. Some of the woodcuts were votive offerings and dated. They are the earliest existing woodcuts known in the world, and the best of them show that the art had already attained considerable refinement and skill in China by the tenth century. The drawings and woodcuts are arranged, for convenience' sake, in company with fragments of sculpture from Mingoi, and come after the specimens of textiles.

The numbers begin with the frescoes on the wall at the East end of the Gallery.

1. Buddhist Monks gathered round a Teacher, or Writing in rock-cells.

Fresco from Mingoi: eighth century (?) A.D.

2. Buddhist Monks.

Fresco from Mingoi: eighth century (?) A.D.

No. 3 is in the pier-case, Nos. 4-12 are on the North wall opposite to it.

3. Group of Buddhist Worshippers.

Fresco from Mingoi: eighth century (?) A.D.

4. Map of Central Asia, showing the route of Sir Aurel Stein's Expedition, and the principal sites.

5. Ch'ien-fo-tung Valley, with the 'Caves of the Thousand Buddhas.'
6. Rock-hewn Shrines, 'Caves of the Thousand Buddhas,' Tun-huang.
7. Decayed porches of Shrines, 'Caves of the Thousand Buddhas.'
8. Entrance to two of the Shrines, 'Caves of the Thousand Buddhas.'
9. Stucco Statues in Shrine, 'Caves of the Thousand Buddhas.'
10. Frescoed Screen in Shrine, 'Caves of the Thousand Buddhas.'
11. Corner of the same Shrine as No. 10.
12. Frescoes in Shrine, 'Caves of the Thousand Buddhas.'

Here begins the series of paintings from the 'Caves of the Thousand Buddhas,' occupying the cases on the North side of the Gallery. All are on silk, except where otherwise specified.

BAY XXIV.

13. Painting on silk, crumpled into a bundle.
This shows the condition in which almost all the paintings were found.
14. Painting on silk, with canvas backing; opened out but not cleaned.

BAY XXXIII.

15. Banner. Scenes from Buddhist Legend.
Dancer and musicians; the Flight of Prince Siddhartha from the Palace.
16. Buddha in a bannered Chariot, attended by planetary Divinities.
The divinities wear their emblems in their head-dress; the boar, ape, cock and horse. From the inscription, there should be five, not four of these divinities; presumably a

portion of the painting has been lost, or it may originally have been part of a makimono.

One of the most ancient paintings in the collection, to judge by the style. Traces of gold appear on the Buddha, as in No. 5. The original purple head-piece of the mount has survived.

17. Banner. Scenes from Buddhist Legend.

The Seven Treasures; the Wheel of the Law, the Casket holding the Jewel, the perfect Warrior, Wife, Counsellor, elephant and horse. Women washing the newly-born Buddha; the seven steps of Buddha at his birth.

18. Avalokitesvara (Kuanyin) of the Willows.

On paper.

According to tradition it was an Emperor of the Sung period (tenth-thirteenth centuries) who first in a dream saw Kuanyin as she is here depicted, sitting by the water on a bank under a willow with a willow-branch in her hand, and commanded the dream to be painted; but no doubt the subject is of earlier origin.

19. Kshitigarbha (Jizō) on a Lotus-throne, and assembled votaries.

One of the most remarkable paintings of the series; as in No. 16, the Indian element is entirely subordinated to the Chinese style. The use of red lead, with the fine but strong black outlines, the blue background, the gold on the Bodhisattva, all give the picture a singular character.

20. Adoration of Kuanyin.

On paper.

Coarse in workmanship, but interesting for the costume of the Chinese functionaries.

BAY XXXII.

21. Vaisravana, Regent of the North, riding with his Demon retinue.

Vaisravana—identified with Kuvera, the Brahmanic god of wealth, Bishamon in Japanese—is the Regent of the North, one of the 'Four Guardians,' and lord of an army of Yakshas or demons. He is here represented in armour and on horseback. At the l. is the palace which he has left, on his way to pass over the river of Ocean.

22. Vaisravana passing over the Ocean with his host on a cloud of fire.

Preceding Vaisravana is a nymph, offering the fruits of the earth. Beyond the river of Ocean appear the mountains of a fabulous continent.

23. Kuanyin enthroned; with Donors.

At either side are two of the Guardians of the Quarters of the World. Below are donors. The workmanship is provincial in character.

24. The Paradise of Amitabha.

One of the finest and completest representations of the subject in the series. The Paradise is conceived as a kind of court of pavilions and terraces built over a lake. From the water spring lotuses, within the buds of which infant souls are born into the Pure Land. On a terrace in the centre is Amitabha, and at his right and left sit Avalokitesvara and Mahasthama, with many-coloured aureoles. Four saints appear between these figures; and below are assembled Bodhisattvas of inferior rank. A Gandharva, or celestial dancer, dances before Amitabha's lotus-throne and altar; and on each side, under the sacred fig-trees, musicians play on many instruments. Above the topmost pavilion visions of Buddhas float on clouds of fire. At the sides of the picture are scenes from legend. The drawing and the types are marked by an extreme, almost morbid, delicacy of refinement.

BAY XXXI.**25. Kuanyin on the Lotus; above, Vaisravana and Virupaksha.**

On the diadem of Kuanyin is an image of Amitabha, his 'Dhyani' Buddha. The type of Kuanyin is decidedly Indian.

26. Kuanyin with two Worshippers.

The Bodhisattva holds a flowering branch in one hand, and a willow-spray in the other. The painting seems to have lost much of its colour, but remains impressive in its depth of mood.

27. Kuanyin, green-scarved, with Vase and Rosary.

Dated 891 A.D.

An Apsara floats on either side. The painting has its original stencilled border. Musical instruments are represented above.

28. An Invocation to Kuanyin.

Kuanyin and a Chinese votary lightly outlined in the centre, surrounded by a prayer in Tibetan, and with a border of thunderbolts and of divinities.

29. Figures of Buddhas and Bodhisattvas; portion of a very large painting.

The figures are not all recognisable, but Amitabha occurs more than once.

This painting is unique in the series. Chinese in drawing, it seems to be copied from a series of actual stone reliefs, strongly recalling the well-known reliefs found in Gandhara (a number of which are in the Museum) by artists treating Buddhist themes in Hellenistic style.

30. Kshitigarbha (Jizō) and the Ten Magistrates of Hell.

Interesting as an unfinished painting, showing the methods used.

The subject is more fully treated in No. 48.

BAY XXX.**31. Kuanyin of the Thousand Eyes and Thousand Arms.**

Very striking in its colouring of bronze, lit up by crimson and blue. Cf. the large paintings, Nos. 120 and 124.

32. Kuanyin with the Willow Spray.

Remarkable for delicacy of drawing and beauty of colour. Flowers dropping through the air symbolise beatitude.

33. The Amitabha Trinity.

A kind of small and abridged version of the Sukhavati theme.

34. Vajrapani, the Guardian of the Law.

Banner, with streamers.

Vajrapani is a demon King. He holds the 'diamond mace' or sceptre, and his feet are planted on the lotus.

35. Kuanyin, with the Vase of Ambrosia.**36. Vajrapani, on pale blue and crimson Lotus.**

Banner, with streamers.

BAY XXIX.

37. Bodhisattva, holding the Flaming Jewel.

Probably Kshitigarbha, as a priest, in dress of blue-lined crimson over green. His feet rest on lotuses, white and flame-coloured. The freshness of preservation is remarkable.

38. Kuanyin.

Indian in type, and of unusually massive form.

39. Bodhisattva, probably Kuanyin.

Banner, with headpiece and streamers.

40. The Paradise of Amitabha.

Unusual in conception and arrangement, and probably later in date than most of the Paradise pictures. The three figures of the Amitabha Trinity appear on lotuses of supernatural growth, which float on the surface of the lake. Beyond the wall of many-coloured stone which contains the lake or tank rise palms and the sacred fig-trees. Ducks swim on the water, and within lotus-buds are seen infant souls about to breathe the air of the Pure Land. On the terrace in front are adoring figures.

BAY XXVIII.

41. Kuanyin, with the Vase of Ambrosia.

Banner, with headpiece, streamers, and weighting-board.

42. The Amitabha Trinity.

Amitabha enthroned in crimson robes, with Avalokitesvara and Mahasthama, and attended by priests, painted with a lively sense of character. The modelling of the faces is noteworthy.

43. Bodhisattva with Lotus-bud in a Bowl.

Banner, with headpiece and streamers.

44. Vajrapani, with the Diamond Sceptre.

Banner, complete with its trappings.

45. Kuanyin.

In spite of mutilation, a painting of great dignity and beauty.

46. Virupaksha, Lord of the West, trampling on a Demon.

Complete banner.

Virupaksha, King of the Western Quarter, in full armour and with a sword.

Bay XXVII.

47. Kuanyin in two forms.

In grandeur of form and splendour of colour one of the finest paintings of the collection.

48. Kshitigarbha (Jizō) as the Consoler of Spirits, surrounded by the ten Magistrates of Hell.

The painting has its original purple border. Kshitigarbha, with fiery halo, holding the staff and the pearl, is enthroned in the centre, surrounded by scenes of the punishments of evil-doers. Below are figures of donors; two men, two women and two priests.

49. Kshitigarbha as the Patron Saint of Travellers.

He wears the pilgrim's shawl over his head; in one hand is the pilgrim's staff, in the other the sacred jewel.

50. Kshitigarbha as Lord of the Six Worlds of Desire.

The Six Worlds are shown as streaming in lines of fire from the halo of the Bodhisattva. Between the figures of the donors below is the dedication of the picture, dated 963 A.D. (This date, however, is not certain.)

The next eleven numbers will be found on Screen I.

51. Scenes from the Buddha Legend.

The scenes represent Prince Siddhartha (Sakyamuni) excelling in contests of wit and of muscle. The white elephant given as a prize died in the city and began to rot; whereupon the young prince cast the carcase over the city wall.

52. Scenes from the Buddha Legend.

Sakyamuni, in a previous existence, receives the blessing of Dipankara Buddha. (The second subject is unidentified.) The vision of Maya, the mother of Sakyamuni; Maya returning to her father's house (?).

53. The Conception and Birth of Sakyamuni.

The sleeping Maya adored by the gods; Maya on her way from the Lumbini garden; the Buddha born from Maya's right side, received by Indra on a lotus; the Seven Steps.

54. Scenes from the Buddha Legend.

The flight of the Prince with his groom Chandaka from the palace; and interrogation of the guards who had slept at the gate.

55. Scenes from the Buddha Legend.

Women of the palace dreaming of the flight of the Prince; and their interrogation by the King.

56. Scenes from the Buddha Legend.

Chandaka and the horse Kanthaka taking leave of Sakyamuni; a divinity in guise of a man comes to shave Sakyamuni's head; Sakyamuni practises austerities.

57. Bodhisattva.

The halo, drawn in outline and in perspective, is noticeable.

58. Scenes from the Buddha Legend.

Fragments of a banner.

The horse Kanthaka making obeisance to Sakyamuni. The horsemen sent by the Prince's father to bring him back.

59. The 'Seven Treasures.'

Cf. No. 17. Here the Counsellor is omitted, and we have the jewel as well as a casket.

60. Scene from a Jataka story.

Animals with their young; perhaps a reference to the perfect animals born at the same time as the Buddha.

61. Bodhisattva, probably Kuanyin.

The series of paintings from Ch'ien-fo-tung is here interrupted by the frescoes from Miran.

BAY XXVI.

62. Sakyamuni teaching, and a Princely Disciple.

From Buddhist shrine, Miran: third century A.D.

(Above is a canopy, painted on canvas, from Ch'ien-fo-tung.)

63. Sakyamuni with Disciples; and Dado of Angels.

From Buddhist shrine, Miran: third century A.D. The dado was on the wall of a rotunda surrounding a small stupa. Angels with wings are unknown to Chinese Buddhist art.

64. Angel.

From Buddhist shrine, Miran: third century A.D. From a shrine similar in character to that from which came Nos. 62 and 63, also at the Miran site. The frescoes of this shrine bear the signature Tita, doubtless a form of the Roman name Titus.

(Above is a piece of patchwork, a votive offering, from Ch'ien-fo-tung.)

The next nine numbers will be found on Screen II, after which the series from the 'Caves of the Thousand Buddhas' is continued in the cases between the windows.

65. Bodhisattva, holding a Bowl.**66. Kuanyin with the Willow-spray.****67. Vajrapani in the Storm, grasping the Thunderbolt.****68. Kuanyin, holding a Lotus-bud.****69. Virupaksha trampling on a red-haired Demon.****70. Samantabhadra on an Elephant, led by a black attendant.**

Samantabhadra stands for the power of the Church, as Manjusri (see note, No. 71), with whom he is generally associated, stands for the power of the Scripture.

71. Manjusri on a Lion, led by a black attendant.

Decidedly Indian in character. It seems probable that Manjusri (Monjū in Japanese) was originally a deified hero of Northern China, who, according to ancient Nepalese traditions, colonised and drained the country of Nepal; and that afterwards he was adopted into Mahayana Buddhism as a Bodhisattva.

72. Bodhisattva holding an Incense-burner.**73. Bodhisattva, robed in red, on a red Lotus.**

[We now return to the cases along the North wall of the Gallery.]

BAY XXV.**74. The Paradise of the West.**

There have been small Jataka scenes at both sides, but those on the left have perished. In this Paradise a peculiar

feature is the two round pavilions, built out into the water at the top of the picture and containing seated figures of beatified beings.

75. Bodhisattva under a canopy, on a red Lotus.

76. Kuanyin.

One of the most beautiful of the series. Buddhist fervour and Indian formula fuse themselves perfectly with Chinese style.

77. Bodhisattva under a canopy, on a blue Lotus.

BAY XXIV.

78. An Apsara floating over a canopy; fragment.

Fragment of a large painting. The Apsara or celestial nymph seems to be borne up on a wave of streaming cloud. Above are two phoenixes.

79. Four forms of Kuanyin, with other Bodhisattvas below.

Dated 864 A.D.

Samantabhadra on the elephant and Manjusri on the lion move from either side. Below are donors.

80. Kuanyin.

The inscription tells us that a devout bootmaker piously dedicates this rough picture to the Bodhisattva Kuanyin.

81. The Paradise of the West.

Here infant souls, newly born from Lotus-buds, seem to be floating up the gangways to the pavilions on either side.

BAY XXIII.

82. Bodhisattva holding the sacred Jewel.

83. The Paradise of the West.

This Paradise has secular scenes along the top border, and donors below.

84. Bodhisattva holding an Incense-burner.

85. Vajrapani in Armour.

Banner.

86. The Six-Armed Kuanyin.

Seated on the lotus, the Bodhisattva appears; within an orb of white radiance, encircled by flowers and leaves.

87. Kuanyin.

Banner with streamers.

BAY XXII.**88. The Paradise of the West.**

Scenes from Jataka stories at each side. In this Paradise the concert of musicians is more elaborate than usual.

89. Kuanyin on the Lotus throne.**90. Kuanyin of the four arms; with scenes from Legend.**

In one hand is the symbol of the moon; in another, the symbol of the sun. Two assistants on either side of the throne hold scrolls of scripture. Below are three donors, one a woman, with votive inscriptions offering the painting 'in praise of Avalokitesvara.' At the left of the central figure are (1) the Thunder God announcing the Illumination to the gods of the air; (2) the Bodhisattva among serpents and scorpions; and (3) giving himself as food to a lion. At the right are three scenes of punishment.

91. Kuanyin of the Willows.

She has a vase in the right and a willow-branch in the left hand, and is seated with one foot drawn up under the other knee. Below is a donor, with priest and acolyte.

BAY XXI.**92. Kuanyin of the Willows, with Monk and Donor.**

The Bodhisattva has blue hair and eyebrows.

93. Kuanyin standing on the Lotus; with scenes of peril and punishment, and Donors below.

Kuanyin stands within a halo, recalling in shape the 'mandorla' of Christian art.

94. Kuanyin of the Six Arms, the Deliverer from Torment.

Kuanyin holds the symbols of the sun and moon. Round him are scenes of death and torment. Two men, a woman and a child, as donors below.

95. Bodhisattva holding a Banner and conducting a Votaress.

Style and silk suggest a considerably later date than most of the paintings.

96. Bodhisattva in a glory; with Donors below.

Perhaps Bhaishajya, the Buddha of medicine. See No. 102.

97. Bodhisattva on a cloud of fire holding an Incense-burner and conducting a Votaress.

This beautiful painting has every appearance of being later in date than the great majority of the series, though doubtless earlier than No. 95.

BAY XX.

98. Kuanyin holding the Vase, with Boy and Girl worshippers.

99. The Paradise of the West; with scenes from Buddhist Legend at either side.

Less elaborate than some of the Paradises. The lower portion of the painting has been lost.

100. Kshitigarbha in a glory, with four Donors.

101. Surya, the Regent of the Sun.

Banner, painted in white and yellow on dark blue. Below, a repeated design with motive of Sassanian type.

102. Bhaishajya Buddha.

The supreme physician, 'King of the Beryl-Light.' In red robe, holding a begging-bowl of beryl. Man and woman donors.

103. Kshitigarbha as Lord of the Six Worlds of Desire, in the garb of an Indian Priest.

The Bodhisattva is here represented without attributes. In the six tongues of fire around his form are the six worlds.

The left-hand upper part of the silk has been repaired with paper.

BAY XIX.

104. The six-armed Kuanyin.

Painted on (hemp) linen.

105. Bodhisattva worshipped by a Donor and his family.
The donor is a prefect who prays for protection against the Tibetans.
106. Kuanyin.
Painted on linen.
107. Kuanyin with the Vase.
Banner.
The type is modelled on the Indian ideal of form.
108. Kuanyin.
Tibetan painting, in distemper on linen. Darkened by incense-smoke.
This is a painting in the matured Tibetan type, probably one of the earliest examples existing.
109. Brahma, holding the Rosary.
A companion to No. 107.

BAY XVIII.

110. Manjusri.
This and the following five numbers are from a series of ten small paintings or banners, very Indian in character, and probably Nepalese.
111. Avalokitesvara (P).
112. Deity with Thunderbolt.
113. Avalokitesvara (P).
114. Avalokitesvara (P).
115. Avalokitesvara (P).
116. Hariti with Children.
Fresco from Ferhad-Beg.
Originally propitiated as the demon goddess of small-pox and devourer of children, Hariti was converted by Sakyamuni. She became the goddess of little children, a kind of Buddhist Madonna.
117. Bodhisattva ; in Indian style.
Fresco from Ferhad-Beg.

118. Infant Soul on the Hand of a Lokapala.

Fragment of painting from Ch'ien-fo-tung.

The following numbers are framed and hung on the walls of the Gallery; No. 119 on the North wall, Nos. 120-124 on the West wall.

119. Mandala. Amitabha, Manjusri and Samantabhadra, with other Bodhisattvas.

A Mandala is a sort of beatific vision of an assemblage of all the divine personalities that go to make up the Godhead.

The lower part of the picture is missing, leaving only the bust of the figure of Avalokitesvara in the centre. Above, preceded by heavenly musicians, and accompanied by Bodhisattvas, Manjusri on the lion and Samantabhadra on the elephant, ride to meet each other. A black Indian attends on each divinity, and the Four Guardians of the Four Quarters are also in their train, two on either side. Above, in the centre, is enthroned Amitabha, with Avalokitesvara on one side and Mahasthama on the other, attended by Bodhisattvas and Arhats.

On a blank panel is an illegible inscription in Chinese and Tibetan.

Typical in tenderness of mood and harmonious subtlety of line of the central tradition of Chinese Buddhist painting.

120. Kuanyin of the Thousand Arms and Thousand Eyes.

From an incense-burner on an altar floats up a purple cloud which discloses within an orb of fire the vision of Kuanyin. Two genii standing in a tank let into a blue-paved terrace support the apparition. Above are the Regents of the Sun and the Moon; at the sides, two saints on lotuses; below, two Regents of Hell, standing in fierce flames.

Remarkable for its intense glow of colour. The painting seems to belong to some local Central Asian School, showing a mixture of elements.

121. The Progress of Manjusri, with heavenly Musicians.

Manjusri riding on the lion, attended by divine beings. This is part of a very large composition, of which No. 123 is another fragment. There was probably a figure of Amitabha in the centre, which has perished.

122. Gautama Buddha with two Disciples and two Bodhisattvas.

Embroidery picture in silk.

The rock behind the principal figure suggests that this is Sakyamuni on the Vulture Peak, the favourite haunt of his

last years and the scene of his last teaching. The embroidery shows traces of ancient repairs, e.g. in the right arm of Buddha.

123. The Progress of Samantabhadra, with heavenly Musicians.

Part of the same composition as No. 121. In largeness of design, freedom of drawing, and beauty of colour, these two fragments are perhaps the finest of all the paintings in the collection.

124. The Eleven-headed Kuanyin of the Thousand Arms and Thousand Eyes.

The same general conception as No. 120. Demon Kings and Bodhisattvas at either side of Kuanyin form part of the mystic vision. Below are two of the Kings of Hell, but the silk on which one of them was painted has been eaten away by the dark blue (copper) pigment.

II. MISCELLANEOUS ARCHÆOLOGICAL OBJECTS.

The portion of the collection with which the following section of the Guide deals includes the moulded stuccos, textiles, pottery, and all the miscellaneous items connected with the daily life of the early inhabitants of the Taklamakan sites; in fact it comprises the remainder of Sir Aurel Stein's collection when the paintings, whether on silk or stucco, the drawings and the manuscripts, have been subtracted.

The objects immediately under consideration fall into two fairly well-defined groups, constituted respectively by the textiles obtained at Ch'ien-fo-tung on the one hand, and the rest of the series on the other. The latter group as a whole illustrates the culture of the early inhabitants of the Taklamakan desert, when that dreary waste of sand dunes was a comparatively fertile area, and the river beds, as yet unchoked by the advancing sand, marked the site of settlements surrounded by fields and orchards which were watered by a system of irrigation canals.

The position of these settlements is interesting. Situated as they were along the route which formed the connecting link between the civilisations of Persia and China, the material and artistic life of the inhabitants had been affected by those civilisations to a far less extent than might have been expected. A careful consideration of the physical measurements obtained by Sir Aurel reveals the fact that the present-day inhabitants of the settlements on the fringe of

the desert to the west of Tun-huang show very little admixture of Chinese blood, while their Iranian affinities are strongly marked. But the culture of earlier days exhibits no very strong affinities with either Persia or China. As far as this early culture is concerned, the influence of China at least might have been expected to appear in marked form, since most of the important sites were residences of Chinese administrators. But in fact this influence seems to have penetrated little deeper than the official life, and to have left the culture of the people practically untouched. Some of the frescoes, it is true, as far west as Khadalik, show occasional Chinese influence, but these are comparatively few. Chinese seals again are found in numbers throughout, but hardly exceed those of Indian and Hellenistic type. Chinese pottery and porcelain, too, were imported into the region in considerable quantity, yet never succeeded in killing the local manufactures. Moreover, the inhabitants of the Taklamakan appear to have retained the primitive method of producing fire by the friction of two sticks, in spite of the fact that the handier flint and steel were in use among the Mongolian peoples. So, too, the traces of Persian influences are slight, and limited practically to a few art-motives apparent in the wooden sculptures and to articles of clothing.

Tibetan influence, comparatively slight, may perhaps be seen, also to some extent, in the clothing of the people, and especially in the suits of hide mail of which fragments are found at various sites. But it is not until we consider India, and especially north-west India, where the Græco-Buddhist art of Gandhara rose to such heights, that we find anything like a dominating influence in the art and life of the Taklamakan. This Gandharan influence is clearly marked in the stucco decorations of the Buddhist shrines, and it must have been by this channel that Hellenistic intaglio gems and perhaps the Roman form of lock and the fire-stick penetrated to this region. Nor is Gandhara the only district of India in which obvious similarities may be found, since many parallels may be discovered in the paintings of Ajanta and the sculptures of Bharhut, to name but two of the early Indian sites.

The primitive inhabitants of the Taklamakan were agriculturists, herdsman and hunters, and round Lop-nor fishing was an important industry. Their manufactures did not attain a high standard, apart from the stimulus given by religion under the influence of India. Their pottery was for the most part rude and hand-made, except at the important settlement at Khotan; and their textiles, woven from home-spun wool, were coarse though durable. There is evidence that they employed a horizontal form of loom, though this must have been of very simple construction, except at Miran, where the manufactures were of a rather more elaborate nature. The superiority of Miran may have been due to Chinese influence, though the weaving at this site is in no way comparable to the highly developed products of China.

That the human occupation of this region may be carried back far beyond the dates attributed to the earliest sites is proved by the discovery of stone flakes and implements of neolithic type at localities in the desert which have not been known to be inhabited in historical times. Some of these stone flakes have been found associated with pottery fragments of a type not found elsewhere. These pots were hand-made, and of a clay so badly levigated that the numerous stones which it contains at times go nearly through the walls of the vessels. Whether this pottery belongs to the same date as the implements cannot, however, be determined with certainty; the difference between it and the ruder fragments of local pottery of the eighth century A.D. is not great, and the shifting nature of the desert sand renders the association of objects found in it untrustworthy. Still, it is evident that a new field awaits the prehistoric archaeologist in this region.

The inhabitants of the Taklamakan settlements, therefore, seem to have been a people of simple and conservative habits, who, once they had received their religion, and the artistic inspiration which accompanied it, from India, responded but little to external influences. Though they received governors from China, they received little else, and were affected culturally to a very slight degree by the rich trade which passed, as it were over their heads, between that country and Persia.

Some insistence has been laid upon the cultural isolation of the desert peoples in order to emphasise the line which must be drawn between their remains and those collected at such sites as Ch'ien-futung, to which belong the textiles in Bays XVI and XVII, and the magnificent paintings with which this Guide has dealt hitherto. In these textiles, as regards both technique and design, the influence of China is paramount, except in those specimens which are obviously Sassanian work and have passed through the desert folk to their destination upon the western limit of Chinese culture.

The interest, therefore, of this central Asian region to which Sir Aurel Stein has devoted so many years of research, is obvious. In addition to the romance involved in the idea of an early culture overwhelmed by the slow advance of a sand-ocean, there is the practical benefit that the sand which proved its destruction has preserved its manifestations for later years. Interesting as this primitive culture may be in itself it has less significance than the region which supported it. Chinese Turkestan was the meeting ground of four great influences in the history of civilisation and culture, the Greek, the Persian, the Indian and the Chinese. It is in the region covered by Sir Aurel Stein's investigation that the ebb and flow of oriental and occidental influences can best be estimated, and their interaction most accurately assessed.

CH'IENT-FO-TUNG.

This site, the 'Caves of the Thousand Buddhas,' with its rock-shrines frescoed and sculptured mainly in Chinese style of the T'ang period, has already been mentioned on p. 2. The textiles in the two following bays were obtained from the grotto, also mentioned above, which is believed to have been walled up about the commencement of the eleventh century A.D.

BAYS XVI and XVII.

The textiles in these cases are for the most part portions of ceremonial banners, two of which are shown entire. In Bay XVII, D-F, along the lower slope is an interesting valance composed of pieces of silk offered by pilgrims. Above, in the centre, is a fine piece of embroidery, representing seated Buddhas, rather in the style of certain of the frescoes from Khadalik and Ferhad-Beg. On the left is a finely embroidered banner-top and an embroidered cushion-cover in Chinese style, and the top of a banner edged with fine tapestry. To the right is a piece of mat-work of excellent technique, probably used as a manuscript-cover, and another manuscript-cover, which is of particular interest owing to the design of the heavy twill silk with which it is bordered, consisting of confronted monsters within an ornamental circle. Designs almost exactly identical have been found on Iranian textiles of the eighth or ninth century, and the specimen here exhibited was doubtless imported from Persia. On the wall above are brocade banner-tops and borders, an interesting banner with painted figures of horses, and two manuscript roll-covers. In Bay XVII are specimens of printed silks, with designs in Chinese style (A and B), and a painted silk banner-top, also Chinese, representing seated Buddhas (C). In B are also fragments of silk showing fine Iranian or Sassanian patterns. In Bay XVI, D-F, is shown a series of smaller silks with inwoven patterns, printed silks, damasks, gauzes, true brocades and tapestries. The majority of these are Chinese in character, but a few exhibit Western designs, notably the small fragment with a red 'heart' pattern on a yellow ground. Special attention may be called to the fine specimen of needlework representing a standing Buddha in the right centre. A few fragments from Tun-huang (see p. 31) are also exhibited on this slope, and at the bottom of the case is shown part of a long votive valance containing a fabric of striking Sassanian design. As a whole the technique of the textiles is excellent and a rather highly developed loom, far more advanced than that in the possession of the peoples of the Tarim Basin, must have been required for their manufacture.

MINGOI.

The site of Mingoi lies north of the Tarim River, towards the eastern end of the Taklamakan Desert, and is represented by the remains exhibited on the shelves of Bays XVII to XII (the drawings and woodcuts on the slopes of Bays XVI to XIV are from the Caves of the Thousand Buddhas at Ch'ien-fo-tung). The principal objects were taken from Buddhist temples which had been destroyed by fire, towards the end of the eighth century A.D., probably as a result of the Mohammedan invasion. Strangely enough the fire which wrecked the buildings was the means of preserving many of the extremely friable wall-decorations of mud-stucco, by hardening the surface.

BAY XVII.

The fine stucco horses and head of a camel recall the vigorous Chinese pottery of the T'ang period (seventh to tenth century). These figures, and those in the succeeding cases, were used as details in elaborate *relievo* mural decorations, and were frequently constructed round cores of straw (as may be seen in the case of the camels' head). In most cases they seem to have been finished with a coat of coloured stucco, harder than the mud core, a peculiarly pure white and a brilliant blue being the most noteworthy tints.

BAY XVI.

Contains three stucco heads, nearly life-size, of which the middle one retains its coat of coloured stucco, and is quite oriental in character. The other two, on the contrary, bear a closer relation to the Græco-Buddhist art of Gandhara in north-west India. The scroll painting of the Punishments of Hell is from Ch'ien-fo-tung, as is the large design, below, of the Amitabha Trinity, partly drawn and partly pounced.

BAY XV, D-F.

Drawings from Ch'ien-fo-tung, including a design cut out in white paper and mounted on black.

BAY XV, A-C.

Stucco head and portions of figurines, forming part of wall-decorations. The elephant-heads at either end of the case are of especial interest. These specimens again show close affinity to Gandhara art. The drawings (Chinese and Tibetan) are from Ch'ien-fo-tung. One of the two little books with coloured drawings of Lokapalas is dated 890 A.D.

BAY XIV.

Stucco figurines, similar to those just mentioned, and two pottery vases from Tun-huang (see p. 31). Drawings from Ch'ien-fo-tung. Among the drawings are two in Tibetan style, with Tibetan inscriptions. A portrait of a priest seems to be a sketch for a picture.

BAY XIII, D-F.

Woodcuts from Ch'ien-fo-tung. Two of these have prayers and invocations in Chinese and Nepalese. A Kuan-yin (probably cut on a tile, not on wood) is dated 947 A.D.

BAY XIII, A-C.

Stucco details from mural decorations. The Græco-Buddhist character of the plastic art of this site is well shown in the small heads on the left, and in the torso of an ascetic in the centre. The figures in scale armour, however, show the influence of Tibet. Mail, consisting of small plates of hide, often lacquered, held together by leather thongs, was used throughout the Taklamakan region (see specimen in Bay X, D). Similarly constructed armour of metal plates is seen in Tibet at the present day. Suits of this nature are, however, undoubtedly of some considerable age (a specimen is exhibited in the North Gallery, Tibetan section).

A few objects from Karadong on the Keriya River are exhibited on the upper shelf to the right. These include portion of a lock and a key of Roman pattern, which is the normal type throughout this region, and of which a more complete example is exhibited in Bay VII, B, together with an explanatory drawing.

BAY XII, D-F.

Chiefly details from stucco wall-decorations, including heads of Bodhisattvas and of divine and human attendants. The Indian character of the small bearded heads is particularly striking, and the objects in this case and the next afford conclusive proof of the enormous influence exerted by the Gandhara school over the art of this region. On lower shelf (F) are specimens of wood-carving, Buddhistic or ornamental, including an interesting Buddha under an arcade, teaching, in purely Indian style. On the floor are two portions of borders from wooden vesicas, carved with seated Buddhas and retaining (on F) much of the original gilding. They show at the same time traces of the fire which destroyed the temple. The fine fragment of coloured stucco between them formed evidently the front of the base of a standing figure.

BAY XII, A-C.

Details, as before, from stucco wall-decorations. The shields bearing a design of a grotesque face, shown on the upper shelf (A), are interesting, in so far as they are probably derived from the Greek Medusa head. Similar faces are seen as appliqué ornaments on the pottery of Khotan (see Bay VI). On the lower shelf are two fine fragments of large stucco figures. One is a portion of a leg with admirably executed drapery, still showing its original colours. The other is part of an arm in armour. Both of these are Chinese in character. On the lower shelf (C) is a fine mould-made tile of terra-cotta, and a series of faces from similar tiles is shown on the shelf above. The fact that a great number of ornamental details, both here and at other sites, were mould-made is proved by the discovery of stone moulds, one of which is also exhibited here (see also Bay VIII, B). The fresco on the floor of the case (B) bears an Uighur inscription, and the donor and his relations represented kneeling at the bottom are evidently of Tartar and non-Chinese stock. The subject of the painting, a man wading and attacked by a dragon, has not been identified.

BAY XI, D-F.

On the upper shelf (D) are several wooden capitals, one of which displays a modified acanthus design. In the centre are two of the most interesting and beautiful of the smaller objects from this site. One, a small wooden pillar, is finely sculptured with a series of graceful figures in thorough Gandhara style, and may be intended to illustrate the story related in the Dipankara Jataka. The other, also a wooden carving, is on the other hand thoroughly Chinese in character, and represents a dignified figure in Mongolian dress, probably a Lokapala (one of the 'Guardians of the Quarters'). To the right (E) is a well-preserved wooden panel painted with an enthroned Bodhisattva; the style is Indian.

A few objects from Khora, a neighbouring Buddhist site of the same date, are also exhibited in this bay, including part of fine wooden cornice, with Buddha groups, painted and gilt, now barely distinguishable, and ornamented with busts of dog-headed monsters; a wooden model stupa from the same site; a large stucco mask from Yarkhoto (D); and Chinese porcelain of various dates from Kanchou. The Hassar wall-paintings (on the floor) are more delicate and finished than those from the shrines of the S. Taklamakan. The shrines from which they come, as well as those of Khora, were preserved probably till the eleventh or twelfth century; while Yarkhoto, near Kara-Khoja, was the capital of the Turfan district until the seventh and ninth centuries.

TUN-HUANG.

Under this name is included a number of sites along the ancient Chinese frontier-wall on the west of Tun-huang, built about 110 B.C. and occupied until about 150 A.D. A large number of the remains, however, must undoubtedly be of later date, and their presence is explained by the fact that the abandoned watch-stations were freely used as halting-places for caravans during T'ang and Sung times (seventh to twelfth centuries).

BAY XI, A-C.

On upper shelf (C) is a series of wooden pegs painted with grotesque faces, use unknown. On lower shelf, wooden wall-brackets. On upper shelf (B), miscellaneous objects, including bronze arrow-heads with iron tangs, arrow-shafts of reed, wooden combs, spoons of wood and horn, and a fire-stick. Numbers of these fire-sticks have been found at different sites, and it would appear that the practice of producing fire by the 'twirling' process was general throughout this region. It is perhaps a little surprising to find in the heart of Central Asia, where one has been accustomed to regard flint and steel as the typical fire-making appliance, apparatus for 'twirling' which might, from their appearance, perfectly well have come from East Africa. There is no reason to suppose that they are of greater age than the other objects, and the employment of wood for this purpose was not therefore dictated by lack of iron. Similar appliances are found in use among the primitive tribes of India, and, for ceremonial purposes, among the civilised also. Moreover the use of the *πυρραία*, *ρέπερον* and *έρχαρα* was known in classical times. It is not, therefore, unreasonable to suppose that in these fire-sticks we see further traces of that Græco-Buddhist influence which appears so strongly in the art of this region. On the lower shelf are various objects of iron, including spear-heads, axe-heads, and hoe-blade, fragments of lacquered bowls, and local pottery. In spite of the trade with China, it is evident that local centres of pottery manufacture flourished throughout the Takla-makan. Much Chinese porcelain was imported, especially into the eastern region, but a local ware was manufactured throughout, usually hand-made and fired in the open. This ware is most commonly ornamented with impressed textile patterns, or incised curvilinear designs applied by means of a wooden comb.

On upper shelf (A) is a series of wooden pens, or rather *styli*, and seal-boxes. The slits in the sides of the latter were for the reception of the fastening-strings of the document or package; the box was filled with mud over the strings and the seal applied. On the lower shelf are fragments of Chinese pottery and porcelain of very diverse dates, ranging from the seventh to the fourteenth centuries. On the same side of this case are also exhibited two peculiar objects,

each in the form of a ring from which a series of concentric spikes project inward. Objects of exactly similar construction are well known in Uganda, where they are used, in connection with a noose, as game-snares. The spiked ring is placed over a shallow hole in the ground, and the noose is laid over it; a passing deer thrusts its foot through noose and ring and the spikes prevent it ridding itself of the latter until the noose has drawn tight. The specimens here exhibited, which have not before been found in Asia, were probably used in a similar way. The stucco double-head in centre is interesting as coming obviously from a three-headed image, the lower representing the god in his demoniac form, and the third being here lost. On lower shelf (A) is also seen a foot-rule resembling a modern shoemaker's measure, and on the floor a wooden hoe, and a variety of woven shoes and sandals.

MIRAN.

At this site, on the eastern verge of the desert, remains of two different periods are found. On the one hand there are several Buddhist shrines, abandoned in the third or fourth century A.D.; on the other, there is a fort which was held by the Tibetans during their occupation of the Southern Taklamakan, in the eighth or ninth century, when the temples were already covered by the sand.

BAY X, D-F

To the earlier period belong the fragments of wall-paintings in the centre of the case, some of which, in their attempt to express modelling by shading, recall the paintings of Ajanta in India (latest date about seventh century A.D.). The magnificent colossal head in Bay IX, E, also belongs to this epoch. To the later period belong the bags and pouches in felt, leather, coarse woollen fabrics, and embroidered silk seen upon the shelves, and also the textiles, upper shelf (E). These appear to be of local make, and while they are naturally inferior in technique to the highly developed Persian and Chinese fabrics of Ch'ien-fo-tung, they are considerably superior to the manufactures found at the sites to the west. Most of the fragments are diagonal twills or plain chequer weaving, and many of the former are peculiar in the fact that the weft is alternately double and single. Some of the twills are ornamented with rather elaborate polychrome patterns, the texture is very close, and the resultant fabric exceedingly durable. Below on the lower shelf is an object of considerable interest, viz., portion of a model lake, of which the surface is dotted with lotus-blossoms. Apart from the lotus-stems, which are of wood, the whole model is constructed of cloth, the flowers of red and blue coarse linen, the 'lake' coated with plaster and painted. It no doubt represented in the temple the Lake of Rebirth, seen in the Chinese paintings (p. 7). To the Tibetan fort belong the combs, arrows, keys,

spindle and lacquered hide vessel on upper shelf (D), and lower shelf (F), and also probably the fragments of rude local pottery, one of which bears the incised design of a warrior's head; also the fragments of lacquered hide armour, of Tibetan type, on lower shelf (D), which are remains of coats of mail similar to those worn by the figurines from Mingoi in bay XIII, B (see p. 29).

On upper shelf (D) are seen specimens of neolithic stone implements and flakes collected by Sir A. Stein in his marches across the Lop desert between Miran and 'Loulan,' a region which has been for the most part uninhabited during historical times. The material is mainly jasper, and must have been brought from the Kun-Lun range to the south, since the soil of the Lop desert, apart from drift sand, consists of lacustrine clay or loess in which stones do not naturally occur. Most numerous are flakes, splinters, and blades with single and double ridges. A few cores are also shown, which resemble those from the Vindhya Hills and the Jabalpur district of India. Flakes with battered backs occur, of the type characteristic, in Europe, of the Magdalenian epoch and persisting throughout the Neolithic Age. Most interesting are three highly-finished flaked points, resembling arrow-heads, and two celts of polished jade. Certain of the implements exhibit parallels with those of Japan.

On the floor (D and F) are shown two heads in a wall-painting from another of the early Miran shrines; in style, treatment and physical type these frescoes are markedly Western, apart from the Phrygian cap which one of the figures wears. (For the larger frescoes from these shrines see Bay XXVI.) The wooden lotus panel in the centre of the floor is from the same shrine.

LOP-NOR.

This district includes a number of sites on the ancient Chinese trade-route from Tun-huang to the Tarim Basin, occupied from about 100 B.C. to 300 A.D.

BAY X, A-C.

In this case are shown carved wooden panels, beams and open-work screens from the ruined dwelling-houses of Loulan (Lop-nor), with designs reminiscent of the art of Northern India. Also bale of silk, and two carved arm-rests for chairs (?), showing monsters of Western type.

BAY IX, D-F.

In centre is the stucco head of a colossal Buddha from one of the early shrines at Miran, mentioned above. The carved wood filling the remainder of the case—balustrades, finials, beams, lotus panel, and small capital with fine foliate design—are again from the dwelling-houses of Loulan.

BAY IX, A-C.

In centre are the remains of a four-legged cupboard, and on shelves miscellaneous household objects. On upper shelf (A), are pottery fragments, the unglazed specimens being local hand-made ware, the glazed being of Chinese origin. On the lower shelf is a series of miscellaneous objects, including a double-faced seal with designs rather Indian in character, and horn seals bearing Chinese inscriptions; a long die of classical pattern, seal-boxes as described on p. 31, wooden combs, fire-sticks (see p. 31), and a blunt arrow-head for use in shooting birds. On the shelf is a heavy 'comb,' used by weavers to beat down the weft, and a bag with fire-implements. On upper shelf (C) are spoons of horn and wood, chop-sticks, a measure and wooden bowls. Lower shelf; fragments of wood-carving and specimens of foot-gear.

On the floor are (A) carved wooden lotus panel, and (C) remains of an openwork panel representing a monster with arched back and snarling head turned backwards (much destroyed).

NIYA.

A widely-scattered settlement on the Niya River, containing plentiful remains of large residences, local government offices, orchards and irrigation canals, and inhabited formerly by an agricultural population. It was abandoned apparently towards the end of the third century A.D. From this site came a large store of Kharoshthi official documents.

BAY VIII, D-F.

In the centre is a fine wooden bracket taken from a dwelling-house, ornamented with carving in style similar to that of the Lop-nor wood-work. On the upper shelf (F) are miscellaneous objects, including plates of hide mail, a doll and part of a musical instrument. Lower shelf, ornaments, rings and seals in bone and bronze. The seals have mostly animal designs of local or linear designs of Chinese type. Noteworthy amongst the ornaments is the urn-shaped pendant in blue paste, closely resembling ornaments of Roman Egypt. On the same board are fragments of Chinese pottery and porcelain, and four large fragments of local hand-made ware. Two rat-traps and two boot-last are also shown in this section, and a model stupa in wood. Upper shelf (D) are wooden combs and fire-sticks, basket-work sieve, and large fragments of local pottery. Lower shelf, specimens of coarse locally-made textiles and wooden loom-combs, used by weavers for beating down the weft. These textiles are inferior in technique to those of Miran described above, and the loom employed in their manufacture must have been a simpler appliance, at any rate far more primitive than

the apparatus required for the production of such elaborate textiles as the Sassanian and Chinese fabrics exhibited in Bay XVII. On this shelf are a couple of wooden stamps with rude animal devices, and on the floor are specimens of carved or turned wooden legs for furniture.

BAY VIII, A-C.

Bottom. A long wooden bracket from a dwelling-house, carved with a design representing a vase between winged monsters. The style of the carving is remarkably like that of the sculptures of Bharhut in India (third century B.C.), where the same winged monsters occur.

DOMOKO OASIS.

This comprises a group of sites between the Chira and Keriya rivers, of which the most important are the Buddhist shrines of Ferhad-Beg, Darabzan-Dong and Khadalik, all abandoned probably in the latter half of the eighth century A.D.; and the Chinese office and dwellings at Mazar-Toghrak, abandoned about the same period.

BAY VIII, A-C.

On shelves (A and C) are fragments of wall-paintings on stucco from Khadalik. Some of these show Chinese influence, others a strong affinity to the paintings of Ajanta, notably in the attempt to express modelling by shading. In the centre, top shelf, are two wooden brackets from dwelling-houses at the same site, and two stucco heads from Darabzan-Dong. On the lower shelf are stone moulds for the manufacture of stucco details for mural decoration, including a band of foliated ornament, portion of a flaming nimbus, detail of drapery, and hair in typical Buddhist curls. On lower shelf (C) are miscellaneous objects from the small site of Mazar-Toghrak, from which Chinese official records were also recovered.

BAY VII, D-F.

Right and left, fragments of wall-paintings on stucco from Khadalik, similar to those on the other side. In particular, attention may be called to the fragment on the right, upper shelf, with painting of a draped valance, and the well-drawn figure of a donkey seated cross-legged. The latter is part of an original fresco, over which the valance was afterwards painted. On the board below is a coarsely-drawn Ganésa (the elephant-god) and a finely-drawn hand, similar in technique to the 'Persian' Bodhisattva in Bay VIII, A. On the shelves in centre are painted votive panels

from Khadalik or Ferhad-Beg, those on the lower shelf representing Buddha in attitude of meditation or teaching; large central panel, a man on a camel, with white-robed Buddha on reverse. On upper shelf are Ganésa with Gandharvi (or divine musician) and Buddhas. The wall-paintings on the floor are again from Khadalik; the central one showing a Buddha seated between attendant Bodhisattvas with demon and ascetic on either side below; and the other fragments respectively a Buddha-diapered wall and a wall adorned with Buddha plaques and lotus plant.

BAY VII, A-C.

On the left, moulded details from Khadalik stucco reliefs representing Buddhas in teaching pose and flying Gandharvis in a style closely akin to that of Gandhara. The portion of a stucco halo from Ferhad-Beg, partly restored, on upper shelf (B), shows two such mould-made details *in situ*. On the shelf below is the lower portion of a beautifully carved seated Buddha, the modelling of which is unusually good for this region. Also a lock of Roman pattern, such as was in use throughout the Taklamakan, with an explanatory drawing. On upper shelf (C) are stucco details, mud seal-impressions, classical and local in type, and wooden combs from Ferhad-Beg, and on the floor are a carved double bracket and two coarsely painted Buddha frescoes from the same site.

BAY VI, D-F.

On shelves (F) are fragments of hands and hair from stucco figures, Khadalik, and details from reliefs similar to those on the other side. On shelves (E) wood carvings, also from Khadalik, including a wooden stamp representing a man riding a camel; hand of divine personage with webbed fingers, and votive clay model stupas. On upper shelf (D) details from stucco reliefs, including drapery and moulding; and on lower shelf, wooden keys of Roman type and details of wood carving, including a wing in Indian style and lotus-flower finial to halo. On floor are remains of two fine wall-paintings of Bodhisattva and Buddha.

KHOTAN OASIS.

To the Khotan oasis, an important trade station from early times, belong the Buddhist shrines of Rawak, Akterek, Tarishlak, Karasai and Kinetokmak, all of which were abandoned about the sixth century A.D. The ancient capital of the district was Yotkan, where the earliest coins found belong to the first century. It was abandoned about 1000 A.D., and the terra-cottas washed from the culture strata may be assigned to any period before that.

BAY VI, A-C.

On upper shelf (C) is a stucco Buddha from Kinetokmak and flames from haloes of large figures, some of which are extremely hard and almost vitrified. On the lower shelf is a series of terra-cotta details, many from vases, including moulds from which applied vase-ornaments were made. These are from the Yotkan district, and it may be remarked that here was manufactured the finest local pottery of the whole region. In contradistinction to the ruder local wares, mentioned above, this pottery is mostly wheel-made and well fired; the vases were freely ornamented with handles moulded in animal form and applied details in relief, also mould-made. Such details often take the form of human or monstrous faces, the latter resembling the faces on the shields held by warriors at Mingoi (p. 30). In some cases the entire surface of a vase appears to consist of a thin sheet of clay pressed into a mould and applied to the body, the surface of which has been lightly scored to form a 'key.' A more or less complete vase and a series of figurines is exhibited in the central portion of the case. Many of the latter represent monkeys playing various musical instruments, and some are so minute as to raise the question why they were made. To the left, lower shelf, is a series of seals, some definitely Indian or Græco-Buddhist in character, others again as definitely Chinese. Typically Hellenistic intaglios have been found in this neighbourhood, and a few, collected by Sir Aurel Stein on a previous expedition, are exhibited in a table-case in the Asiatic Saloon. As far as the moulded art of the Oasis is concerned, there is practically nothing to suggest influence emanating from China, while the affinities with the art of Gandhara are evident throughout.

On the floor is an interesting fresco taken from front of base of colossal seated Buddha at Tarishlak, and representing the donor and relations, with flower offering in vase in centre.

BAY V, D-F.

On lower shelf (F) a series of bronze arrow-heads, buckles and ornaments, and small carvings in soapstone, jade, etc., including a slate carving in true Gandhara style, and a fine model stupa in soapstone. The rest of the case on this side contains terra-cotta fragments, vase-handles in form of winged horses, and applied details as mentioned above, including masks, hoopoes, the two-humped camel, etc.

On the floor are the remains of another fresco from the Tarishlak shrine, showing dog-headed divinity (unidentified).

BAY V, A-C.

Stucco details from Chalma Kazan, Karasai and Akterek. The majority of these appear to be mould-made, and the art, as stated above, is Indian (Græco-Buddhist) rather than Chinese. Much of the Chalma Kazan stucco is extremely hard, like that of Kinetomak, and has evidently been subjected to considerable heat. Fragments of local pottery, ruder than the terra-cotta so characteristic of this district, and resembling the local ware of other districts, are shown in the central section, upper shelf. Among these the handles with leaf-shaped projections are interesting, owing to the close resemblance they bear to those often seen on Roman lamps.

On the floor is a seated Buddha, with pointed toes, also from Akterek.

BAY IV, D-F.

On shelves (E and F), stucco details from mural decorations at Akterek, similar to those on the other side of the case.

In (D) are shown specimens of finds from

MAZAR-TAGH.

This site, on the Khotan River, to the north of the oasis of that name, marks the position of a frontier fort occupied by the Tibetans during their domination of the southern Taklamakan (eighth to ninth century A.D.). On upper shelf are exhibited fragments of weapons and dagger-sheaths of wood covered with leather. The bows are elegantly re-curved, and the wood was evidently reinforced with sinew backing. The arrows are of wood, and one specimen is 'feathered' with a thin sheet of copper. Lower shelf; reed pen, wooden stylus seal-boxes (as described on p. 31), combs, dice, portions of locks and keys of Roman pattern. A number of specimens of shoes from this site are also exhibited in this case, together with a mould for making stucco ornaments, in seated Buddha form, for decoration of vesicas, fragments of coarse pottery, cleverly made pottery saucer in form of tortoise, and felt ring, perhaps used when carrying weights on head.

III. MANUSCRIPTS.

The manuscripts collected by Sir Aurel Stein throw a vivid light on the chequered history of Eastern Turkestan and the marches of Western China. Some centuries before the Christian era, when much of the vast area in Turkestan which is now an arid desert of sand and loess was well watered and fertile, a strong current of Indian influence entered the country. Whether the movement was one of conquest or of peaceful penetration is not known. It brought Indian and Indo-Greek arts and art-ideals, accompanied by the Buddhist religion and its literature in Sanskrit and Prakrit. When Buddhism established itself as the state church of Turkestan, Sanskrit was acknowledged there as pre-eminently the language of religion; and, on the other hand, official business was recorded—and perhaps also verbally transacted—in a *Paiśācī* Prakrit originally borrowed from Northern India. The Stein Collection includes a vast number of documents of these two types—on the one hand paper MSS. of Buddhist literature written in varieties of the Indian *Brāhmī* script, and, on the other hand, some hundreds of official records in Prakrit, written in the *Kharoshthī* character of North-Western India, and chiefly consisting of wedge-shaped or oblong wooden tablets with wooden covers.

As Eastern Turkestan was a main avenue between India and China, it likewise felt the influence of the latter empire, both in war and peace. The Great Wall was built about the end of the third century B.C., to protect Western China against the marauding hordes of Huns and their congeners who were constantly hovering over the frontiers; and for the same purpose the Han Emperor Wu-ti, in the middle of the second century B.C., launched upon a policy of military expansion on the west, one result of which was the construction of the Wall along the Su-lo basin discovered by Sir Aurel Stein (above, p. 2). In the course of the following two centuries the Chinese armies overran the greater part of Eastern Turkestan, and even reached the north-western marches of India. Then their power began to fail. About 14 A.D. Turkestan was independent of the Han Emperors; in 79 A.D. it again became subject to them; and then the Chinese dominion, despite some fitful efforts, gradually receded. About the end of the fifth century the White Huns—the Tokhari or Ephthalites—were the ruling power in the western regions of the country, while the greater part of the eastern districts were subject to Tanguts. In the seventh century there appeared a new power, the rising empire of Tibet, whose armies in this and the following century overran and occupied a great part of the country, chiefly the western part of the Tarim basin. They have left the evidence of their occupation in several places, notably Khadalik, Miran, and Mazartagh. As their power

declined, so the fortunes of the Uighurs, a Turki tribe, began to rise. Between the ninth and twelfth centuries the north-east and northern districts of the Tarim basin were under Uighur rule. Besides these, there were Turki hordes for a time in control of some parts of the country; and from the twelfth century Mongol raids from time to time swept over the land.

All these races, except the Tanguts and Mongols, have left their literary mark in the collections of Sir Aurel Stein. An interesting feature is the abundance of manuscripts in local languages which have been hitherto almost wholly unknown: the Kuchean or Tokhari, the speech of Kuchar and the lands in the northern basin of the Tarim river (always written in the slanting Gupta script), the Khotanese or speech of the southern territories around the modern Khotan (written only in upright and cursive Gupta characters), and the Sogdian. All these three belong to the Indo-German or Indo-Aryan family of languages. Among the Sanskrit manuscripts are several extremely important pieces from lost texts of the Sanskrit Canon of the Buddhist scriptures, while the secular conditions of the country are illuminated by several hundreds of Prakrit documents. The Tibetans have left a large number of copies of Buddhist religious works to attest their piety, and some thousands of documents and letters in evidence of their military occupation. The Old Turki manuscripts include a remarkable soothsayer's handbook (Bay III, D-F) and some valuable remains of Manichaeism (*ibid.*), which once flourished in these regions by the side of Buddhism and Christianity; and the discovery of an Uighur translation of a lost classic on Buddhist metaphysics in the Cave of the Thousand Buddhas (*ibid.*) proves that the Uighurs had assimilated the highest literary culture that Buddhism could offer to them. Finally we have the enormous collection of Chinese books, official documents, letters, etc., chiefly from the Wall and the Caves of the Thousand Buddhas, covering almost every branch of literature and life, and including the earliest dated writings in the language (from 99 B.C. onwards), the oldest surviving specimen of a Chinese book (a classical lexicon, written on wooden plates: no. 15, p. 48), and a vast number of other literary treasures.

The material of the manuscripts is in most cases paper. A properly felted paper of vegetable fibre was invented in 105 A.D. by a Chinaman; but while some of the Stein papers are of this kind, others are made of rags from fabrics of vegetable fibre imperfectly disintegrated. Among the Sanskrit manuscripts are the remains of an important scriptural text written on birch-bark, and another on palm-leaves, both probably of the fourth century A.D. The great majority of the Prakrit and Tibetan secular documents are on wooden tablets.

BAY IV, A-C (EAST SIDE).

1. Paper MSS. and fragments of **Buddhist religious writings and letters in the ancient language of Sogdia, an Eranic tongue hitherto unknown; written in a character derived directly from the Aramaic. Found in the 'Caves of the Thousand Buddhas.'**
[Ch. 0050, 0093 A-B, 00285-6, 00289, 00335, 00349, 00352-4, ci. 001.]
2. **Documents in Khotanese.** Found at Mazartagh. Written in cursive Gupta script.
[M.T. a. I. 0033, 0035, 0044, b. II. 0065.]
3. Two portions of a **medical work, in the Khotanese language.** Found in the 'Caves of the Thousand Buddhas.' Written in cursive Gupta script. 70 ff.
[Ch. ii. 003. (16, 17).]
4. A paper roll, containing (1) on the verso two **Buddhist religious tracts in Khotanese, viz., a Dhārāṇī or series of spells and the Śatapañchāśatika-stotra, a religious poem; and (2) on the recto a Chinese Buddhist work.** Found in the 'Caves of the Thousand Buddhas.'
[Ch. 00268.]
5. A large paper roll, containing a text in the **Khotanese language, written in upright Gupta characters.** Found in the 'Caves of the Thousand Buddhas.'
[Ch. lxviii. 001.]
6. A paper roll, containing a **Khotanese text in cursive script on both sides.** Found in the 'Caves of the Thousand Buddhas.'
[Ch. i. 0021. b.]
7. A **Buddhist tract, in the Khotanese language.** Found in the 'Caves of the Thousand Buddhas.' Written in the cursive Gupta script. 12 ff.
[Ch. 00277.]
8. A roughly cut long wooden tablet, inscribed with a **Chinese certificate of payment and a docket in Khotanese cursive.**
[Balawaste 0010.]

9. **A Khotanese document, in cursive Gupta writing, with an appended religious tract in Tibetan.** Found in the 'Caves of the Thousand Buddhas.'
[Ch. cvi. 001.]
10. **A folio of a MS. containing a Buddhist religious work in the Khotanese language.** Found at Khadalik. Written in the upright Gupta script.
[Kh. i. 13.]
11. **A roll containing on the recto a Buddhist religious text in Chinese, and on the verso a Khotanese medical work in Khotanese cursive script.** Found in the 'Caves of the Thousand Buddhas.'
[Ch. 00265.]
12. **A rectangular wooden tablet, inscribed with Khotanese lists.** Found at Khadalik. Khotanese cursive script.
[Kh. ii. 3.]
13. **The Vajrachchhedikā Prajñā-pāramitā, a popular Buddhist scripture, translated from the original Sanskrit into the Khotanese language.** 40 ff. Found in the 'Caves of the Thousand Buddhas.' Written in upright Gupta script.
(Journal of the Royal Asiatic Society, 1910, p. 834 f., 1283 f.)
[Ch. 00275 & xlv. 0012. a.]
14. **Gigantic roll, 70 ft. 10 in. × 11½ in., containing 1108 lines of Buddhist devotional and magical texts, in debased Sanskrit and the Khotanese language.** Found in the 'Caves of the Thousand Buddhas.' Written in upright Gupta script.
(Journal of the Royal Asiatic Society, 1911, p. 470 f., 475 f.)
[Ch. c. 001.]
15. **A long piece of striped silk from the Buddhist temple at Miran, inscribed in Kharoshthi characters with Prakrit prayers for the welfare of the pious donors and their households.**
(Journal Asiatique, 1911, p. 418 f.)
[M. III. 0015.]

BAY III, D-F (WEST SIDE).

1. Manuscripts containing **Buddhist religious writings, letters, etc., in the Uighur language.** Some of the letters are written on the back of Chinese religious works.

[Ch. 0012-3, 00282, 00287, xxvii. 002.]

2. A supercommentary in the Uighur language on Sthiramati's commentary on Vasubandhu's *Abhidharmakośa*, a standard treatise on Buddhist metaphysics, etc.

[Ch. xix. 001.]

3. A MS. of the *Khuastuanift*, a Turki devotional work of the Manichaean sect. Found in the 'Caves of the Thousand Buddhas.' Written in the Manichaean script, derived from the Syriac.

(Journal of the Royal Asiatic Society, 1911, p. 277 f.)

[Ch. 0015.]

4. A small Turki book of 58 leaves, of Chinese paper, found in the collections of the 'Caves of the Thousand Buddhas,' and written in 'Runic' script. It consists of 55 short paragraphs containing brief tales or descriptions, and seems to be intended as an oracle-book. Its date is probably about the beginning of the 9th century A.D.

(Journal of the Royal Asiatic Society, 1912, p. 190 f.)

[Ch. 0033.]

5. Fragments of a Turki MS. in 'Runic' script, on moral subjects; perhaps of the 9th century A.D. Found in the 'Caves of the Thousand Buddhas.'

(Journal of the Royal Asiatic Society, 1912, p. 215 f.)

[Ch. 0014.]

6. Paper MSS. and fragments of **Buddhist religious writings and letters in the ancient language of Sogdia**, an Eranic tongue hitherto unknown; written in a character derived directly from the Aramaic. Found in the 'Caves of the Thousand Buddhas.'

[Ch. 0050, 0093 A-B, 00285-6, 00289, 00335, 00349, 00352-4, ci. 001.]

7. A **Turki** letter in 'Runic' script, written by a person named **Baghatur Chigshi**, perhaps a military official, apparently in the 9th century A.D., giving an account of some arrangements of the military staff, and making indignant complaints about the commissariat. Found in the 'Caves of the Thousand Buddhas.'

(Journal of the Royal Asiatic Society, 1912, p. 218 f.)

[Ch. 00183.]

8. Three fragments of a **Turki Register**, in 'Runic' script, of names of persons leaving the fort at Miran during its occupation by a Turki garrison, apparently not later than circa 750 A.D.

(Journal of the Royal Asiatic Society, 1912, p. 181 f.)

[M.I. xxxii. 006.]

9. **Tibetan documents**, on paper and wood. The collection of these documents, which were mostly found in the ruined forts at Miran and Mazartagh, amounts altogether to nearly 2000 specimens (exclusive of literary MSS.). They contain records of law suits, inventories, lists of goods distributed or military equipment transported, demands for reinforcements, provisions, medicines, and pay in arrears, reports on sickness in the garrison, appointments, debts, etc.

BAY III, A-C (EAST SIDE).

1. Two strips of **Chinese silk** cut from a bale, one of which bears a merchant's note in semi-Sanskrit, in upright Gupta characters of about the 5th or 6th century, stating that it is 'the fabric of **Khiraśṭa**.'

[T. XV. a. iii. 57.]

2. Part of the **Sad-dharma-pundarika**, a popular Sanskrit Buddhist scripture. 33 ff. Found at Ferhad-Beg. Upright Gupta script.

(Journal of the Royal Asiatic Society, 1911, p. 1067 f.)

[F. xii. 7.]

3. A rectangular wooden tablet, inscribed with a charm in debased Sanskrit. Found at Ferhad-Beg.

[F. I. i. 1.]

4. Part of the **Nilakanṭha-dhāraṇī**, a Buddhist magical text, in Sanskrit (Northern Brāhmī script), with an interline r transcription in Sogdian characters. About the 8th century A.D. Found in the 'Caves of the Thousand Buddhas.'

(Journal of the Royal Asiatic Society, 1912, p. 629 f.)

[Ch. 0092.]

5. The **Prajñā-pāramitā**, a popular Sanskrit Buddhist scripture. Found in the 'Caves of the Thousand Buddhas.' Written on palm-leaves in upright Gupta character, apparently of the 4th century A.D.

[Ch. 0079. A.]

6. Part of the **Udāna-varga** of **Dharma-trāta**, a Buddhist scriptural work in Sanskrit. 12 ff. Found in the 'Caves of the Thousand Buddhas.' Slanting Gupta script.

(Journal of the Royal Asiatic Society, 1912, p. 355 f.)

[Ch. VII. 001. A.]

7. Three folios of a Buddhist work in the language of **Kuchar**. Found in the 'Caves of the Thousand Buddhas.' Written in slanting Gupta script.

[Ch. 00316. a-c.]

8. Fragments of a book written on birch-bark, containing the **Samyuktakāgama**, a Sanskrit Buddhist scripture (corresponding to the Pali Samyutta-nikāya). Found at Khadalik. Upright Gupta script, of about the end of the 4th century A.D.

(Journal of the Royal Asiatic Society, 1913, p. 569 f.)

[Kha. ii. 1, 3, 6-12, viii. 11.]

9. Leaves containing fragments of the following Sanskrit Buddhist works—(1) a collection of **Śikshās**, or rules for the conduct of priests; (2) a **Book of Offices** for the clergy (corresponding to the Pali **Kamma-vācā**); (3) scriptural tracts; and (4) an anthology of verse. Found in the 'Caves of the Thousand Buddhas.' Slanting Gupta script.

(Journal of the Royal Asiatic Society, 1913, p. 843 f.)

[Ch. 00262.]

10. Fragments of the legend of Buddha's meeting with the merchants *Trapusa* and *Bhallika*, from the Sanskrit edition of the *Vinaya-piṭaka*. Found at Miran. Slanting Gupta script.

(Journal of the Royal Asiatic Society, 1913, p. 850 f.)

[Mi. II. a., XIV. 1.]

11. Legal documents and private letters, etc., written on wooden tablets (oblong or wedge-shaped), usually with wooden covers joined by a string secured by a seal. The language is a *Paiśācī* Prakrit imported from North-Western India, with admixture of the local speech of Turkestan.

BAY II, D-F (WEST SIDE).

1. Prism-shaped tablet, inscribed on each of its five sides with the first ten terms of the sexagenary cycle in seal character. Chinese: Han period (206 B.C.-220 A.D.).

T. xix. i. 1. Desert site near Tun-huang.

2. Upper part of a tablet. Chinese: Han period.

'Dealt out 1 *tou*, 2 *shény* of millet for the maintenance of two young gentlemen of quality bearing a letter of recommendation from Chi Hsiang-ju, Chinese ambassador at Yarkand. The *kuei-mao* day of the 8th moon.'

T. xiv. iii. 27. Desert site near Tun-huang.

3. Complete wooden tablet. Chinese: 1st century B.C. [Cf. no. 4.]

'On the [?]-*hai* day, the soldier Tu K'ou fell ill. He has a headache; his four limbs refuse to function; he cannot....'

T. vi. b. i. 16. Desert site near Tun-huang.

4. Complete wooden tablet, with inscription dating from the 1st century B.C. Chinese.

'On the *i-ch'ou* day of the 10th moon... at dinner-time, a fire-signal came to us from the eastern quarter. Tu K'ou saw it.'

T. vi. b. i. 4. Desert site near Tun-huang.

5. Lower part of a tablet. Chinese: Chin period (265-420 A.D.)

'5 *hu*, 6 *tou*, 6 *shény*, 7 *ho* (measures of capacity). Clay ox [festival].'

This seems to refer to the still existing ceremony of the spring ox (symbolising the principle of light and heat), which is described in the History of the Later Han dynasty.

L.A. vi. ii. 0138. Lop-nor site.

6. A complete tablet, with two notches near the base, apparently intended for a band, by means of which the piece of jade mentioned below was attached to the tablet. Chinese: Chin period.

'The King's Mother respectfully presents a piece of red jade, with her compliments.' *Reverse*: 'To the King.'

N. xiv. iii. 4. Niya site.

7. A wooden label, with a piece of string which tied it to the bag. Chinese: Chin period.

'A bag holding 5 *hu* and 5 *tou* (measures of capacity), the property of Kuan... (?) a soldier of the Chou-nung division.'

LA. iii. i. 37. Lop-nor site.

8. Piece of a knife-shaped bronze coin which Chinese numismatists refer to the reign of Wang Mang (A.D. 9-23). With the characters 'five hundred' (*cash*), indicating the value of the coin.

T. xv. a. ii. 69. Desert site near Tun-huang.

9. Upper part of a Chinese tablet of the Chin dynasty, on which the following words are legible:

'... The Ch'ang-shih (Governor)... return and announce... horse; send back the booty; as soon as the notice arrives, promulgate an order in your district for the information of all....'

On the 24th day of this moon, at the hour of *mao* (5-7 a.m.), the text of the despatch was carefully verified; on the same day, at the hour of *shên* (3-5 p.m.)....'

LA. vi. ii. 0193. Lop-nor site.

10. A tablet complete in length but not in breadth, bearing an Imperial mandate relating to the establishment of a military colony in the neighbourhood of Tun-huang, and for that reason historically important. Chinese: 1st century B.C.

T. vi. b. i. 289. Desert site near Tun-huang.

11. Upper part of a tablet. Chinese: Chin period.

'To the officer in command of the Ti- [?] division.'

The omitted character is one which does not appear in the standard dictionary of the Chinese language.

LA. vi. ii. 0134. Lop-nor site.

12. A tablet similar to no. 6. Chinese: Chin period.

'Your subject Ch'êng-tê, prostrating himself, respectfully presents a rose-coloured precious stone, with a double salutation.'

Reverse: 'To the Great King.'

N. xiv. iii. 2. Niya site.

13. Chinese wooden tablet of the Former Han period, inscribed as follows: 'The day *ting-hai*. Ten cavalrymen. One of them attended to the cooking. One of them acted as sentinel. The other eight made bricks. Each man made 150 bricks. Altogether, 1200 bricks were made.'

T. xxii. c. 14. Desert site near Tun-huang.

14. A Chinese wooden tablet with an inscription, signed by four functionaries, setting forth the amount of milled grain officially due to five men, including the miller, for the week commencing on the 7th July, 268 A.D.

L.A. vi. ii. 188. Lop-nor site.

15. A prism-shaped wooden tablet inscribed with the first paragraph of the *Chi Chiu Chang*, an ancient Chinese vocabulary arranged in categories, composed about 40 B.C.

Translation: 'Hasten to read these marvellous tablets, different from all others, classifying all objects under their respective names, dividing them into separate categories without confusion. By devoting a certain number of days to this study, you will surely quicken your intelligence; if you exert yourself to the utmost, you are bound to be satisfied with the result . . .'

T. xv. a. i. 5. Desert site near Tun-huang.

16. Fragment of a Chinese silk envelope of the Han period, evidently destined to contain a letter also written on silk. On it are inscribed the words: 'Ning-tsun humbly sends in this report to Mr. Wang.'

T. xv. a. ii. 4. Desert site near Tun-huang.

17. Two strips of paper on which Chinese Buddhist charms are printed in black and red. These specimens of printing date from the 8th century A.D., and are probably the earliest now extant.

H. b. v. cella. H. b. v. Kichik-Hassâr site.

18. **Two scraps of paper**, with Chinese writing, of the Eastern Han period (A.D. 25-220). These are the most ancient specimens of paper known to exist in the world.

- (1) 'making a profound salutation (kowtow), says'
 'hoping that Mr. Hsieh Yung-ssü may under all circumstances enjoy good health.'
 (2) 'as soon as the foot-soldiers arrived, he sent'

T. xv. a. i. 4. T. xxiii. Desert site near Tun-huang.

19. **Two strips of an uncoloured silken fabric** belonging to the same piece. One of the strips shows the impression of a seal. The other bears the following words: 'A roll of *ku-fu* silk from the kingdom of Jen-ch'êng [the modern Chi-ning Chou, in the province of Shantung, China]. Width, 2 ft. 2 in.; length, 40 ft.; weight, 25 oz.; value, 618 cash (*ch'ien*).'

The kingdom of Jen-ch'êng was founded in 84 A.D., and the date of the silk cannot be much later than 100 A.D.

T. xv. a. i. 3. Desert site near Tun-huang.

20. **Part of a medical prescription.** Chinese: Chin period.

' . . . In a case of abdominal trouble, if the child is one year old, he must be given one of the pills to swallow in the form of a draught; if no result follows, as many as three pills may be given. For a child of two years, the dose is three pills . . . seven pills; if no result follows, the dose may be gradually increased up to ten pills.'

Lop-nor site.

21. **Fragment of a letter** of the 4th century A.D., written apparently by a woman complaining of her husband's conduct.

'He does not behave as a man should, and has wrecked his official career . . . he yields to passion and commits acts of violence . . . with blind eyes and deaf ears, his clothes torn . . . he endangers the whole family . . . in his infatuation he forgets his duty and gives himself up to debauchery . . . he is ruining his family and wasting his substance; he rushes off in the middle of the night . . .'

On the other side of the paper, there are scraps of sentences in a different handwriting.

L.A. vi. ii. 068. Lop-nor site.

22. **Two private letters on white silk**, the first of which is in two pieces. Chinese: Eastern Han period (25-220 A.D.). Both are written by an official named Chêng, at the

frontier station of Ch'êng-lo, to a young man who is addressed as Chün-ming.

Extract: 'Here on the northern frontier I am living in a wretched country and have no news to report. Pray accept my humble excuses. . . . I am very glad to hear that you, my dear young Sir, are bringing up your family with due severity, and that your children are all well.'

T. xiii. i. ii. 001a. Desert site near Tun-huang.

23. A complete letter written by a woman named Ma Ch'iang. Chinese: Chin period.

'The girl Ch'iang says this: After we parted from each other, you went away towards the West, and it has not been our fate to meet again; tidings by letter have been rare. When I think of you, my uncle, I cannot distract my mind or prevent my heart from feeling pain and anxiety. I hastily send you again some news of myself, but am unable just now to write you a regular letter, and make reply to you with these few words instead. *Ma Ch'iang*.'

LA. ii. i. (1). Lop-nor site.

24. The daily accounts of a Buddhist temple. Chinese: 7th or 8th century A.D. (?)

Extract: ' On the 27th day, paid out 550 *cash* for the purchase of a felt-frame, which was handed over to the artisan Tai-chin and others who needed it for the manufacture of felt. Paid out 520 *cash* for the purchase of one piece of cloth, 10 feet long, with local flowered pattern; this was handed over to the cook Chia-ch'in, who had made an application for some stuff out of which to make himself a pair of trousers.

On the 1st day of the 12th moon paid 210 *cash* to the veterinary surgeon for a medicinal draught he supplied for the horse given to us by the family of the cavalry commander Wang, which had eaten poisonous grass. Paid out 120 *cash* for the purchase of 2 rolls of paper, each costing 45 *cash*, and two writing-brushes, each costing 15 *cash*, to be used in copying out the calendar.

MT. b. 009. Mazâr-Tâgh site.

25. A wooden tablet, unique of its kind, with the 5-character inscription: 'Two sentinels to each gate.' Chinese: Han period.

T. xii. a. i. Desert site near Tun-huang.

26. A judicial decision. Chinese: Han period.

'The sentence, according to law, is as follows: For the domestic animals that have injured or killed one another, Shao-chung is hereby ordered to pay 3000 cash (*ch'ien*) as his share of the indemnity. The bones and the flesh of the dead horses will be handed over to Hsün. You are requested to keep the peace.'

T. xv. a. ii. 39. Desert site near Tun-huang.

27. Tablet broken into two pieces. Chinese: Chin period.

'Chao Pien, holding the rank of deputy prefect, reports as follows: In respectful conformity to the despatch received, the shepherds spent the night to the south of the city, and on the 18th day of the 6th moon now past they discovered water. Heaven'

L.A. ii. v. 2. Lop-nor site.

28. A wooden label. Chinese: Han period.

Obverse: 'The Hsien-ming company of Yü-mên.' [Yü-mên (Jade Gate) was a famous frontier-gate and fortress in the neighbourhood of Tun-huang.]

Reverse: 'A hundred barbed arrow-heads of bronze.'

T. viii. 6. Desert site near Tun-huang.

29. Fragment with Chinese inscription, bearing the date '10th moon of the 3rd year of T'ien-han' [November 98 B.C.], according to which it would be the oldest dated piece in the collection. Some of the characters are illegible, but the purport of the document appears to be the determination of the quantity of grain due to the military officer in charge of a company, named Chao Ch'u.

T. xxii. c. 22. Desert site near Tun-huang.

30. A complete wooden tablet, bearing a reply from the Emperor of China to a report addressed to him by the authorities at Tun-huang. It doubtless came straight from the Chancellor's office in Ch'ang-an (the modern Hsi-an Fu). Han period.

'By Imperial Decree: approved.'

T. vi. b. i. 32. Desert site near Tun-huang.

31. Part of an inscribed tablet complete in length but not in breadth. Chinese: Chin period.

'The Governor of the Regions of the West [i.e. Chinese Turkestan] has received and transmitted the order. In the

first place, on the 23rd day of the 4th moon, you must set out for T'ien-shui by way of Shang-kuei.'

LA. vi. ii. 015. Lop-nor site.

32. **Wooden seal** of the Chin period (4th or 5th century A.D.), bearing the inscription: 'Yin-yu [the owner's name] of Chi-an [in Kiangsi].' On the subject of this seal, Sir Aurel Stein has the following note:

'This seal was dug up under my eyes from a small ruined house within walled station. Good preservation accounted for by protection from erosion and atmospheric effects.'

LA. v. i. 2. Lop-nor site.

33. **The cover of a box.** Chinese: Han period. The inscription reads: 'Medicine-chest belonging to the Hsien-ming company.' Cf. no. 28. [A tui or company was a military division containing 150 men.]

T. viii. 5. Desert site near Tun-huang.

34. **A complete tablet.** Chinese: Han period.

'The company of the station [is encamped] so far off that they cannot see the smoke-signals by day nor the fire-signals by night. The native officials, the officers in command of the watch-towers, and their lieutenants... have been instructed not to burn fuel in order to avoid [useless expense?]'

T. xv. a. v. 9. Desert site near Tun-huang.

35. **Shavings** from various inscribed tablets. Chinese: Chin period.

LA. ii. ii. 5. Lop-nor site.

36. **The lid of a box**, intended to hold a letter, which was secured by means of string fitted into the three grooves and covered, at the bottom of the hollow part, by a clay seal. Cf. no. 33. Chinese: Chin period.

'Addressed to Mr. Chang, Governor of the Western Regions. Care of the Superintendent Wang. Official report from Yüan.'

LA. vi. ii. 0200.

37. **A complete tablet**, broken in two. Chinese: Han period.

'I have not been vigilant in my watch for fire-signals; I wish to go with all speed to headquarters in order to lay a formal charge against myself in this matter. This is the statement that I, officer of the I-ho Barrier, venture to make.'

T. xxvii. 16. a. & b. Desert site near Tun-huang.

38. **A veterinary prescription** written on bamboo. Chinese: Han period.

'You melt the ingredients in order to mix them with the grease, heat the mixture over the fire until it boils, and then smear it on the head of the ox. An excellent method.'

Desert site near Tun-huang.

39. **A complete wooden tablet.** Chinese: 1st century B.C.

'Six men have marked out allotments of land amidst the sands for a distance of 5 *li*. Each man marked out a distance of 300 paces.' [1 *li*=360 paces, or nearly 1900 ft. English.]

T. vi. b. i. 198. Desert site near Tun-huang.

40. **A large wooden peg**, with the inscription: 'Town of Huanhsien (?)' Chinese: Han period.

T. xxviii. 61. Desert site near Tun-huang.

BAY II, A-C (EAST SIDE).

1. **Tun Huang Lu.** A short descriptive account of the country round Tun-huang, including a notice of the Grottos of the Thousand Buddhas, where the Chinese manuscripts shown in this Exhibition were found by Sir Aurel Stein. Chinese: Probably written in the 10th century A.D.
2. **A booklet of 5 leaves** made up of ink-rubbings from a Chinese calligraphic inscription on stone. 9th century A.D. (?)
3. **Chapters 2-14 of the Wên Hsin Tiao Lung**, a famous critique on Chinese literature, by Liu Hsieh of the 6th century A.D. Written in a somewhat abbreviated hand about the middle of the 7th century.
4. **Chapter 1 of 'The Family Teachings of T'ai Kung,'** a Chinese work, now lost. T'ai Kung was a Sage who lived in the 12th century B.C., and doubtless not the real author.
5. **A volume of Buddhist meditations**, entitled *Chu Tsa Wên*, 'Miscellaneous Essays.' Chinese.
6. **A Buddhist devotional handbook**, in Chinese, printed from blocks and dated the 15th day of the 5th moon of the 15th year of *T'ien-fu* (14th June, 949 A.D.).

7. Part of a discourse on the *Vimalakirtti-sūtra*, punctuated with drops of blood. Chinese: T'ang period [618-906 A.D.].
8. A fragment of the 26th chapter (*Wai Wu*) of the Taoist philosopher **Chuang Tzū**, with Kuo Hsiang's commentary. Chinese.
9. *Ch'êng Shih Lun*. Chapter 14 of the *Satya-siddhi-sāstra*, in Chinese. Copied by Liu Kuang-chou, an official at Tun-huang, on the 5th day of the 8th moon of the 1st year of *Yen-ch'ang* (1st September, 512 A.D.), with a note stating that 28 sheets of paper were used in the task.
10. Fragment of a Chinese MS. roll, containing a census of the families in the province of Tun-huang. Dated the 1st moon of the 12th year of the period *Chien-ch'u* (February-March, 416 A.D.). Tun-huang was at that time one of the two principal cities in the kingdom of Hsi Liang, founded in the year 400 by Li Kao.
11. An invoice of miscellaneous goods, including yellow paper.
12. 'A eulogy of **Amitābha Buddha**, together with a dissertation.' Copied by 'the disciple Chang Wan-chi' on the 19th day of the 3rd moon of the 2nd year of *Ching-yün* (10th April, 768 A.D.).
A remarkable point about this MS. is that *Ching-yün* is a Japanese year-title, though the name of the copyist is obviously Chinese.
13. Part of the *Sad-dharma-puṇḍarīka-sūtra*, written in blood. Chinese.
14. Fragment of a Chinese dictionary of phraseology, with quotations from Chinese literature, arranged under subject-categories.
Verso: Fragment of a Chinese letter-writer.
15. Part of an ancient Chinese medical treatise on the pulse. A beautiful MS. of the T'ang period.
16. Part 7 of a Taoist Treatise entitled *Tung Yüan Shên Chou Ching*, dealing with the extermination of evil spirits. Chinese: T'ang period.

BAY I, D-F (WEST SIDE).

1. **Medicinal notes** on various fruits and other articles of diet, the names of which are written in red.

Of grapes, it is said that if eaten in too large quantities, they stupefy men's minds and cause jaundice. They should not be eaten at all after fevers. Chinese: 10th century A.D. (?)

2. Chapter 11 of the **Mahā-parinirvāṇa-sūtra**, in Chinese. A fine MS., written by two Buddhist monks at the Chu-lin Monastery in Ching-chou, and dated the 25th day of the 7th moon of the 5th year of *T'ien-chien* (29th August, 506).

3. A list of words occurring in the Chinese Classics, with pronunciation (*fan-ch'ieh*) indicated under each. Written about the 8th century A.D.

On the back: A treatise on divination and charms.

4. The fourth and last chapter of a **Chinese commentary on the Vimala-kīrti-nirdeśa-sūtra**, which is not to be found in the present Canon. Copied out by the Buddhist monk Hui-lung, and dated the 12th day of the 4th moon of the 5th year of *Ta-tung* (15th May, 539 A.D.). A note shows that the text was read through by another monk in the year 562.

On the back: A Buddhist śāstra or philosophical work by the monk T'an-k'uang.

5. **Notes on the geography of Chinese Turkestan.** Written by the official Chang Ta-ch'ing and others on the 25th day of the 12th moon of the first year of *Kuang-ch'i* [2nd February, 886]. Chinese.

6. **Fragment of a Chinese book of divination**, containing oracular rhymes with commentary.

Specimen: 'Enter the water to cut down a tree, Climb a mountain to catch fish, Lose your strength in achieving merit—This is the way to have empty hands and mouth.'

7. A number of short **Chinese poems**, apparently written by a Buddhist monk, celebrating various mountains, rivers and monasteries. T'ang period.

8. **Fragment of the 'Family Sayings' of Confucius**, chapter 10, with commentary by Wang Su. Chinese: T'ang period.

9. 'Groups of characters alike in sound but different in meaning.' A fragment of a Chinese philological treatise entitled *Chêng Ming Yao Lu*, by Lang Chih-pên.
10. Fragment of the *Li Chi* or Book of Rites, consisting of the end of chapter 41 (*Ju Hsing*, 'Conduct of the Scholar') and the beginning of chapter 42 (*Ta Hsüeh*, 'The Great Learning'), with Chêng Hsüan's commentary. Chinese: T'ang period.
11. Poems of the T'ang dynasty of five words to the line, with commentary. A fragment. Chinese.
12. Chapter I. (incomplete) of the *Po Hsing Chang*, a Chinese ethical treatise by Tu Chêng-lun.
13. Explanation of a Buddhist text: *recto*, in ordinary Chinese writing; *verso*, in a very beautiful cursive hand. T'ang period.

On the floor are shown specimens of Tibetan MSS., mainly Buddhist religious works, from the 'Caves of the Thousand Buddhas,' Ch'ien-fo-tung.

BAY I. A-C (EAST SIDE).

1. The end of chapter 5 of the *P'u Yao Ching* (Samanta-prabhāsa-sūtra), translated into Chinese in A.D. 308. 5th century A.D.
2. Part of a Chinese Taoist treatise, written by the Taoist priest Ma Ch'ü-yü and his nephew the priest Ma Pao-i in the monastery of Shên-Ch'üan at Tun-huang on the 8th day of the 2nd moon of the 6th year of *K'ai-yüan* (14th March, 718). Rules of Buddhist discipline have been added in another hand at a later date.
3. The 'Spring and Autumn Annals' of Confucius, with Tso's commentary; a roll containing years 14 (incomplete), 15, 16 and 17 (incomplete) of the reign of Duke Wên [B.C. 613-610]. A fine MS. of the T'ang period, probably 7th century. Chinese.
4. The *Mahā-parinirvāṇa-sūtra*, chapter 23. A very ancient copy which must have been made shortly after its first translation into Chinese by Dharmaraksha in 423 A.D.
5. The *Hua-yen Ching* (Buddhāvataṃsaka-sūtra), chapter 3. A very fine MS., dated the 8th day of the 4th moon of the 3rd year of *Chêng-kuang* (May 18th, 522 A.D.).

6. **A manuscript roll** containing part of the **Lieh Kuo Chuan**, a Chinese historical romance dealing with the feudal states of the Chou dynasty. The present fragment is concerned with the war between Wu and Yüeh, in which the great statesman and general Wu Tzū-hsü is a prominent figure.
7. **Buddhist stanzas** celebrating the joys of the Western Paradise (Sukhāvati), the sacred mountain Wu-t'ai-shan, etc. Undated: probably earlier than the T'ang period.
8. **Fragment of a Chinese manuscript roll**, belonging apparently to a sort of miscellany or encyclopædia. The portion exhibited contains biographical notices of handsome men and women of Chinese history. T'ang period.
9. **An itinerary** from 'the eastern capital' of China (K'ai-fêng Fu in Honan) to the regions of the extreme West, called here 'the Western Paradise.' Chinese.
10. **An official report** from the frontier city of Su-chou in Kansu. Chinese.
11. **The will of a nun** named Ling-hui (Spiritual Intelligence), written on her deathbed in the presence of her relatives, and dated the 23rd of the 10th moon of the 6th year of *Hsien-t'ung* [November 15th, 865]. Chinese.
12. **The Story of Tung Yung**, the filial son, in verse. Chinese.
13. **Part of the Yu-p'o-sai-chieh Ching** (Upāsaka-śīla-sūtra). Containing chapters 14 (incomplete), 15, 16 and 17 (incomplete), out of 28. An early MS., probably 6th century A.D. Chinese.
14. **The Mahā-parinirvāna-sūtra**, chapter 9, with the library stamp of the San-chieh Monastery at the end of the roll. Undated, but probably 10th century A.D. Chinese.
15. **A complete printed roll**, 16 feet long, containing the **Diamond Sūtra**, with frontispiece. Printed by Wang Chieh on the 15th day of the 4th moon of the 9th year of *Hsien-t'ung* [11th May, 868 A.D.]. Chinese. This is the oldest specimen of printing known to exist, apart from charms [see Bay II, D-F, no. 17].
16. **A block-printed sheet** representing 'the great and holy Bodhisattva Mañjuśrī,' with a note below on the subject of his worship. Chinese: T'ang period.

17. A Chinese almanac.

Extract: 'On the *tzü* day, do not make inquiry by divination ; on the *ch'ou* day, do not buy an ox ; on the *yin* day, do not offer up a sacrifice ; on the *mao* day, do not sink a well ; on the *ch'ên* day, do not weep and wail ; on the *ssü* day, do not go to meet a woman ; on the *wu* day, do not roof a house ; on the *wei* day, do not swallow medicine ; on the *shên* day, do not cut out clothes ; on the *yu* day, do not mix with company ; on the *hsü* day, do not feed a dog ; on the *hai* day, do not tend swine nor punish criminals.'

18. Repeated impressions of an engraved wood-block representing a Bodhisattva. Chinese: T'ang period. [Repetition of this kind for the purpose of accumulating 'merit' is still a common feature of popular Buddhism, especially in Tibet.]